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MAY 5, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

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1923

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, MAY 7.
Fox, Shaftesbury Pavilion, 11. Three Who Paid—High and Dry.
TUESDAY, MAY 8.
Rose, Shaftesbury Pavilion, 11-15. Love's Penalty.
Ass. First National, Own Theatre, 11 and 2-30. The Woman Conquers.
European, Own Theatre, 11 and 2-30. The Oregon Trail.
Famous-Lasky, New Gallery, 11. Prodigal Knight.
Walker, Court, Tottenham Court Rd. 11-15. Beloved Blackmailer.
WEDNESDAY, MAY 9.
Walturdaw, New Gallery, 11. Only a Shop Girl.
Gaumont, West End, 11. Necka of the Northland.
European, Own Theatre, 11 and 2-30. The Oregon Trail.
Samuelson, Shaftesbury Pavilion, 11. The Knock Out.
Ass. First National, Own Theatre, 11 and 2-30. The Woman Conquers.
THURSDAY, MAY 10.
Goldwyn, Alhambra, 11-15. Yellow Men and Gold
FRIDAY, MAY 11.
Napoleon, Shaftesbury Pavilion, 3. Married Love.
W. & F., Shaftesbury Pavilion, 11. Till We Meet Again.
Inc. British Renters, Alhambra, 11. Whom the Gods Would Destroy.

MANCHESTER.

TUESDAY, MAY 8.
Goldwyn, Theatre Royal, 11. The Moor.
F.B.O., Gaiety, 11. The Golem.
Granger, Deansgate P.H., 11. The Sacrifice.
Fox, Oxford St. P.H., 11. Three Who Paid—High and Dry.
Famous-Lasky, Piccadilly P.H., 11. A Prodigal Knight.
WEDNESDAY, MAY 9.
Ass. First National, Gaiety, 11. The Woman Conquers.
Weisker Bros., Piccadilly P.H., 11. Where the Pavement Ends.
THURSDAY, MAY 10.
Weisker Bros., Deansgate P.H., 11. Hearts Aflame.
FRIDAY, MAY 11.
Vitagraph, Piccadilly P.H., 11. Masters of Men—The Barnyard—Forward March
Gaumont, Gaiety, 11. The Worldly Madonna.
Weisker Bros., Winter Gardens, 11. Toll of the Sea.

LIVERPOOL.

MONDAY, MAY 7.
Goldwyn, Prince of Wales', 11. The Moor.
TUESDAY, MAY 8.
Ass. First National, Prince of Wales', 11. The Woman Conquers.
F.B.O., Futurist, 11. Peter the Great.
WEDNESDAY, MAY 9.
Vitagraph, Scala, 11. Masters of Men—The Barnyard—Forward March.
Granger, Prince of Wales' 11. The Sacrifice.
Fox, Kinema Exchange, 11. Three Who Paid—High and Dry.
THURSDAY, MAY 10.
Lester, Palais de Luxe. Jessica's First Prayer.
FRIDAY, MAY 11.
Famous-Lasky, Futurist, 11. A Prodigal Knight.

BIRMINGHAM.

SUNDAY, MAY 6.
Walturdaw, Scala, 7. Poor Men's Wives.
Pathe, Futurist, 7. Environment.
Ass. First National, New Street P.H., 7. Her Social Value.
TUESDAY, MAY 8.
Wardour, Futurist, 11-15. Vengeance of the Deep.
Gaumont, Scala, 11. The Worldly Madonna.
WEDNESDAY, MAY 9.
F.B.O, Futurist, 11. The Golem.
Walturdaw, Scala, 11. Gems of Literature.
THURSDAY, MAY 10.
Goldwyn, Futurist 11. How Women Love.
FRIDAY, MAY 11.
Goldwyn, Scala, 11. The Moor.
Famous-Lasky, Futurist, 11. A Prodigal Knight.
SUNDAY, MAY 13.
Ass. First National, New St. P.H., 7. Light in the Dark

LEEDS.

TUESDAY, MAY 8.
Vitagraph, Kinema Exchange, 2. Masters of Men—The Barnyard—Forward March.
Pathe, Kinema Exchange, 10-45. Go Get 'Em Hutch—Timber Queen—Speed.
Gaumont, Majestic, 11. The Worldly Madonna.
Famous Lasky, Scala, 11. A Prodigal Knight.
WEDNESDAY, MAY 9.
General, Kinema Exchange, 11-40. Up to the Hilt.
THURSDAY, MAY 10.
Goldwyn, Majestic, 11 Broken Chains.
FRIDAY, MAY 11.
Ass. First National, Kinema Exchange, 2-15. The Light in the Dark.
SUNDAY, MAY 13.
Fox, Kinema Exchange, 3-15. Three Who Paid.

BELFAST.

TUESDAY, MAY 8.
Ass. First National, Panopticon, 11-30. Minnie.

SHEFFIELD.

TUESDAY, MAY 8.
Assoc. First National, Grand P.H., 10-45. The Light in the Dark.
Goldwyn, Cinema House, 11. How Women Love.
New Century, Grand P.H., 11. Special Super Film.
WEDNESDAY, MAY 9.
Goldwyn, Cinema House, 11. The Moor.
Wardour, Grand P.H., 10-45. Vengeance of the Deep.
New Century, Grand P.H., 11-30. Special Super Film.
Famous-Lasky, Union Street P.H., 11. A Prodigal Knight.
THURSDAY, MAY 10.
General, Tivoli, 11. Up to the Hilt.
FRIDAY, MAY 11.
Pathe, Don P.H., 10-45. Go, Get 'Em Hutch.
Pathe, Don P.H., 10-45. Timber Queen.
Pathe, Don P.H., 10-45. Speed.
Gaumont, Cinema House, 11. The Worldly Madonna
New Century, Grand P.H., 10-45. Special Super Film.

NEWCASTLE.

TUESDAY, MAY 8.
Granger, Grey St. P.H. 11-15. The Sacrifice.
Assoc. First National, Stoll, 11. The Light in the Dark.
General, Westgate Road P.H., 11-15. Up to the Hilt.
European, New Pavilion, 11-15. Driven.
WEDNESDAY, MAY 9.
Pathe, Stoll, 11-15. Environment.
F.B.O., Pavilion, 11-15. The Golem.
Fox, Empire, 11. A California Romance.
THURSDAY, MAY 10.
Goldwyn, New Pavilion, 11-15. Broken Chains.
FRIDAY, MAY 11.
Wardour, Westgate Road P.H., 11-15. Vengeance of the Deep.
Goldwyn, New Pavilion, 11-15. Yellow Men and Gold.
Famous-Lasky, Grainger P.H., 11. If You Believe It, It's So, and Her Gilded Cage.

NOTTINGHAM.

TUESDAY, MAY 8.
Granger's, Long Row P.H., 11. The Lion's Mouse.
Famous-Lasky, Scala, 11. If You Believe It, It's So, and Her Gilded Cage.
WEDNESDAY, MAY 9.
Pathe, Elite, 10-45. Go, Get 'Em Hutch.
Pathe, Elite, 10-45. Timber Queen.
Pathe, Elite, 10-45. Speed.
Assoc. First National, Mechanic's Hall, 11. The Light in the Dark
Gaumont, Scala, 11. The Worldly Madonna.
Fox, Long Row P.H., 11. Catch My Smoke.

BRISTOL.

SUNDAY, MAY 6.
Ass. First National, Own Theatre, 3. Minnie.
Cæsopol, Queen's P.H., 3. Jessica's First Prayer
TUESDAY, MAY 8.
Granger, Queen's P.H., 11-15. The Lion's Mouse.
SUNDAY, MAY 13.
Ass. First National, Own Theatre, 3. Her Social Value.

CARDIFF.

TUESDAY, MAY 8.
Rose, Kinema Club, 3. The Girl in the Taxi.
Goldwyn, Kinema Exchange, 12. Yellow Men and Gold.
European, Own Theatre, 11. One Wonderful Night.
FRIDAY, MAY 11.
Granger, Kinema Exchange, 12-15. The Sacrifice.
Ass. First National, Kinema Exchange, 3. The Light in the Dark.
Famous-Lasky, Own Theatre, 11. If You Believe It, It's So—Her Gilded Cage.

GLASGOW.

MONDAY, MAY 7.
Goldwyn, Salon, Sauchiehall St., 11. Broken Chains.
Bendon, Cinema House, 11. Land of My Fathers.
Famous-Lasky, Cinema House, 11. If You Believe It, It's So.
TUESDAY, MAY 8.
Wardour, New Savoy, 11. Souls and Faces.
Gaumont, La Scala, 11. The Worldly Madonna.
Fox, Grand P.H., 11. A California Romance.
Waverley, Savoy and Own Theatre, 11 and 2-30. Smiles and Faces.
Wardour, Own Theatre, 2-30. Souls and Faces.
WEDNESDAY, MAY 9.
Famous-Lasky, Cinema House, 11. Her Gilded Cage.
THURSDAY, MAY 10.
Granger, Sauchiehall St. P.H., 11. The Sacrifice.
Ass. First National, Renfield St. C.H., 11. The Light in the Dark.
FRIDAY, MAY 11.
Pathe, Own Theatre, 3. Environment.
Glasgow, New Savoy, 11. How Women Love.
Andrew Reid, Cranston's, 11. Jessica's First Prayer.
Square, Scala, 11. The Woman He Married.
European, Own Theatre, 2-30. One Wonderful Night.
Pathe, Cinema House, 11. Environment.

DUBLIN.

WEDNESDAY, MAY 9.
Fox, Sackville P.H., 11-30. Youth Must Have Love.
FRIDAY, MAY 11.
Ass. First National, Carlton, 11-30. Minnie.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 495. SATURDAY, MAY 5, 1923. SIXPENCE.

Charity Begins at Home.

NEWCASTLE and Huddersfield have followed in the wake of Leeds and emphatically turned down the Red Cross benevolent scheme after a full discussion at their meeting. It would appear that north-country exhibitors with eminently sound reasoning are by no means convinced that this scheme provides anything like an adequate return to the kinematograph industry for the labours entailed, and quite rightly think it is time they began to work for themselves and to raise money for unfortunate members of the industry rather than for other people. One member of the Newcastle branch of the C.E.A. went even further and said that "at the present time the kinema industry was primarily a tax collecting community. If the charitable organisations got their way they would become secondly charity organisations and thirdly bankrupt," and very sensibly pointed out that money spent in purchasing ballot tickets would be so much money diverted from the kinemas. With this view the majority of exhibitors present at the meeting concurred, with the result that Newcastle have decided, in conjunction with Leeds, that the time was inopportune for such a scheme and it could not be entertained. In face of this decision it is hardly likely that the matter will be proceeded with, as naturally no scheme of this character could possibly go forward to success unless it received the whole-hearted co-operation of the entire kinema trade in this country; but at the same time it is to be hoped that a benevolent scheme for members of the industry only will be propounded in the very near future.

This industry is continually being exploited by charitable organisations, and it is high time that a stop was put to all the demands made upon us, and that we did as Mr. Arthur Cunningham very sensibly pointed out at Leeds the other day; settled down to brass tacks and evolved a scheme which the kinematograph industry could work itself and of which the full benefits would go to our own benevolent fund. The Red Cross scheme is an utterly unworkable affair which should not for a single moment be entertained by this trade. The paltry sum that is held out to them, viz., £5,000, is really a joke when we consider the work that would have to be put in and the money that would unquestionably be diverted from the box-office. As a matter of fact, there was in the first place far too great consideration given by the C.E.A. to this project when it was mooted, and the branches are stating in unmistakable words exactly what they think of the whole proposal. The time is not opportune for proposals of this character, and we fail to see why this industry should be expected, with all the sympathy in the world, to work a benevolent scheme for a paltry return of an infinitesimal amount of the money that will be taken.

Whilst the Red Cross scheme will certainly not enlist the support of the great number of exhibitors in this country, yet it really is high time that this industry bestirred itself and evolved a benevolent fund which could operate locally on sound lines, so that every member of the trade falling on bad days could be helped. At the present moment there are several benevolent funds in existence, none of which can be said to give any very great satisfaction. Most of them in the provinces have very little cash balance and are, consequently, unable to do much in the way of real help; whilst the main benevolent fund in London is so little heard of that one has little means of judging the amount of benefit that it is capable of doing. No balance sheets are published and the great majority of the trade are in complete ignorance of how the fund is worked. What is wanted is a national benevolent fund for the whole of the industry, with branches in each important centre, and we have little doubt that if a scheme is brought forward, then exhibitors will support it to the utmost. After all, what we have to recognise is that charity begins at home, and schemes promising little return which do not operate in this industry should not receive the blessings of the exhibiting section of the industry in this country.

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THE C.E.A. meeting at Preston, the first full report of which appeared in THE FILM RENTER last week, does not, despite the attendance of the President, Mr. A. J. Gale, Mr. Gavazzi King, and Alderman Trounson, as well as other prominent exhibitors from Liverpool, appear to have achieved a very great deal. It would seem that the attendance was by no means all that could be desired, whilst the meeting seems to have broken off somewhat hurriedly, the election of officers being deferred until a later meeting of the members of the branch. Mr. Wilkinson, the president of the C.P.M.A., in Manchester, who attended, complained that his efforts at co-operation with the C.E.A. had not been entertained, and I personally think that a little tact and diplomacy would have led to a reunion of these two associations long ere this. I am not going to say who is to blame, but it certainly is a pity that two bodies should be opposed to each other instead of working together in the friendliest possible way for the uplift of the entire industry. I am convinced that if half a dozen members of each side sat round the table together, the whole business could be settled in a few minutes. What is the use of indulging in personalities, and where is the sense of holding aloof from each other merely from stupid pride? Both associations have men of real sterling worth and ability in their ranks and they could operate together far more usefully than they are doing at the present time.

The West Lancashire Branch.

THE West Lancashire exhibitors appear to be in favour of starting their branch, for I understand some thirty odd members have already signified their intention of forming themselves into a branch, but to my mind it is a very great pity that the whole matter was not decided at the meeting last week. Some plain speaking was indulged in, and both the President, Secretary, and ex-President had a good deal to say, so that exhibitors in that territory should certainly know where they stand. The more branches there are of the Cinematograph Exhibitors' Association the better, for it is only by unity that this body can be made strong. At the same time it is to be hoped that the new branches will let the parent body in London know in no uncertain terms exactly what they expect and how they require them to function.

Politics and the Tax.

THERE is still no news at the moment of writing to report on the Entertainment Tax, for the report stage of the Budget has not yet been reached, so that the whole trade is still in a state of anxiety and wonderment as to what is to happen. There seems to be a very general impression abroad that there will be a revision of the tax on the cheaper seats, and first one Member of Parliament and another is accredited with moving an amendment to the Budget when it comes up for discussion. On the other hand there are many shrewd members of this trade who prophesy that Mr. Baldwin will not give any relief, and it is to be hoped that the Tax Committee are not being too optimistic in this direction. The Labour Party are known to be very friendly to the trade's interest and certainly have espoused the kinematograph industry's cause from the outset. It is profoundly hoped, however, that whatever be the outcome of this momentous crisis in the history of the trade, that politics will be entirely kept out, and that exhibitors will not allow themselves to be chained to the wheel of any section of the House, whether it be Conservative, Labour, or Liberal. From certain remarks I have heard by some exhibitors lately, it would appear it is high time this warning was issued.

By the W

A Weekly On Trade

Trades Council Meets at Last.

WONDERS will never cease. At last the new Trades Council has had a meeting, which, I understand, took place on Thursday last. As far back as last September we were assured that the Trades Council could successfully tackle all the problems of this trade and it has taken nearly eight months to get a meeting. However, now they have, perhaps something will be done. Among the matters for discussion on Thursday were, I understand, the price of posters, the Benevolent Fund, and the contract question. I have no doubt we shall be hearing what is decided in due course.

Rowson's Mission in U.S.

HARRY ROWSON left for America a few days ago, taking with him a copy of "This Freedom." The main object, I understand, of Mr. Rowson's voyage is to dispose of the rights of this big British production, which is being awaited with considerable interest in New York. I could venture a shrewd guess that this popular renter has some other pressing business in that country, and should not be at all surprised to hear of his persuading a great screen comedian to take the leading part in "Charley's Aunt." I have no official knowledge of this, but knowing how "Charley's Aunt" will appeal to a certain screen artiste I have little doubt but what Mr. Rowson will at least discuss the subject with him.

Griffith to Come to Torquay.

D. W. GRIFFITH has cabled instructions to his British representatives to secure a site for a film producing studio at Torquay. When last in this country Mr. Griffith was greatly impressed by the possibilities of Devonshire as a producing centre. "In addition to its wonderful scenery and romantic associations," he writes, "Devonshire has the perfect atmosphere for photography."

A Good Word from Blackpool.

I HAD quite a shock when I opened my daily paper the other day to see prominently displayed therein a handsome tribute to the good effects of the kinema. It is so seldom one ever finds any governing authority, or for that matter anyone of importance, saying anything good about films, that one can be forgiven for feeling a little dazed when the lay Press have a testimonial among their news items. In this particular case it was our good friend the Chief Constable of Blackpool, who reported that after a careful examination of the records of juvenile offences, he could not find one attributable to seeing films depicting crime or criminals. The Chief Constable of this favourite holiday resort has always been

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ay Notes.

Causerie Topics.

a good friend to the kinemas, but nevertheless it is exceedingly gratifying to find him again coming out and championing our cause.

The "Monna Vanna" Lunch.

IF evidence were needed of the affection with which Messrs Louis and Jack Zimmerman are held in by exhibitors and the Press, it was forthcoming at the trade show of "Monna Vanna" last Friday, when a luncheon was given to meet Miss Lee Parry, the charming actress who plays such a big part in this picture. Leading exhibitors such as Mr. E. E. Lyons, Sir Walter Gibbons, Mr. Sidney Bernstein, Captain Alfred Davis, Mr. A. Goide, Mr. Phil Hyams, Mr. Eric Boulby, Mr. Johns, and representatives of the trade and lay Press, foregathered at the Trocadero, when congratulations were showered upon Messrs. Zimmerman for the production they had shown that morning. In welcoming the Apex Film Co. into the ranks of renters, Mr. E. E. Lyons gave us another of those charming speeches for which he is justly famous, and it was particularly gratifying to hear this great exhibitor testifying to the excellent business relations that he had had with the Apex Company in the past. At the same time Mr. Lyons seized upon the occasion to deliver a little homily on the question of film hire charges, which, as usual, was very sensible and very much to the point.

Wise Words from E. E. Lyons.

DURING the past few years, he said, the industry had passed through very serious and anxious times, which was partly due to the high prices charged for films. The renter seemed to have been infected with this virus, but he hoped that Messrs. Zimmerman would use their knowledge and experience in the direction of pricing their films, which would enable the exhibitor to make a profit at the pay-box. Continuing, Mr. Lyons said that the exhibitor had had experience of good pictures, and when they had been bought right they had proved good propositions. He was quite sure that if the renter dealt fairly with the exhibitor there would be greater unanimity in the industry. It was quite evident, from the manner in which these sentiments were endorsed by the other exhibitors present, that Mr. Lyons had struck the right note, and these words of wisdom might, with advantage, be read by other renters in the business.

The "Apex" of German Production.

SIR WALTER GIBBONS, who also uttered a few brief remarks in proposing the toast to the Press, was in excellent form, and the whole affair was a happy little function. Miss Lee Parry, who was present with her husband, Mr. Richard Eichberg, the producer, was tremendously pleased with her reception and signifies her intention of again visiting this country immediately the film is shown in the West End. Both Louis and Jack Zimmerman are to be very heartily congratulated upon securing such a fine picture to commence renting with, and I am glad to hear that bookings are literally pouring in.

Arrival of Betty Compson.

MISS BETTY COMPSON is arriving in this country to-day (Saturday) to take up the leading part in "Woman to Woman." A reception is being held to welcome her on Monday, after which she will be busily engaged starring in the picture. Graham Cutts, the producer, has already got to work, and I understand many fine scenes have been taken, and the advent of Miss Compson will now allow for full speed ahead upon this photoplay.

American Trade Show of "Prodigal Son."

I WAS very pleased to receive, amongst my American mail, a letter from Mr. Alfred Lever, the general manager of the Stoll Film Co., who is at present in America for the purpose of marketing "The Prodigal Son." Mr. Lever informs me that he has received so many inquiries and requests to see this picture that it would be practically impossible to give everybody who wanted to see it a private viewing. He has, therefore, decided upon holding a public trade show on Tuesday next, May 8, at the Capitol Theatre. The picture is being re-edited and re-titled and when shown it will not be more than ten thousand feet in length. It is good news to hear that the American trade are so keen on British production, and I sincerely hope that Mr. Lever will succeed in making a good sale. He returns to this country at the end of this month.

Thanks for Condolences.

IN connection with the widely-lamented death of Mr. Maurice H. Binger, late managing director of the Hollandia Film Co., which we reported a fortnight ago, we are asked to convey the thanks of his widow and daughter for the kind messages of condolence they have received in their sad bereavement. Only the very large number of these messages prevents Mrs. and Miss Binger from replying personally.

New Locke Film for Astra.

CARLYLE BLACKWELL blew in the other day and I am extremely interested to learn that he is about to start active work on a new picture. In conjunction with Mr. B. Doxat Pratt, who will be mainly responsible for the production, this well-known screen artiste will be featured in a screen adaptation of W. J. Locke's well-known novel, "The Beloved Vagabond." The scenario is just on completion and scenes will be taken in this country and in France. Mr. Blackwell evidently believes in thoroughly preparing himself for the part he has to play, as he is now engaged in growing a beard as this is necessary to adequately portray the chief character in this production. The picture when completed will be handled by Astra National Films.

Progress of "Chu-Chin-Chow."

I WAS glad to receive a cheery note the other day from Mr. Herbert Wilcox, who is busily engaged in producing "Chu-Chin-Chow." From his letter I gather that this talented young producer is making extraordinary good progress, and he writes in the most glowing terms of the many scenes that have been taken. Miss Betty Blythe arrived in London this week end,

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and in a brief chat I had with her, expressed her delight at being engaged to feature in such a production. Miss Blythe left for Berlin on Monday night and by the time these lines are in print will have been hard at work. Exhibitors with memories of the phenomenal business that "Flames of Passion" and "Paddy-the-Next-Best Thing" have done at every theatre where they have been shown are eagerly looking forward to yet another winner from this young producing company.

"La Garconne" Filmed.

I UNDERSTAND that a film version of the notorious French novel, "La Garconne," has been prepared for the world's markets under the title of "The Bachelor Girl," and that we may shortly see the picture over here. Without desiring to say anything to prejudice the commercial chances of this production, I do very seriously question the wisdom of putting a story like "La Garconne" on the screen. I have nothing to say in condemnation of a novel which has been praised by so great a critic as Anatole France, but the privacy of the study and the publicity of the picture theatre are two vastly different things. There are certainly a large number of incidents in the book which could not be publicly filmed, and yet if these are omitted what becomes of "La Garconne?"

A Dangerous Game.

IF, as the adaptors of the story claim, every offensive scene and suggestion has been expurgated I am at a loss to see why the film should be ascribed to the novel at all—the latter being full of the most extreme elements of sexuality from start to finish. True, "La Garconne" has a certain "message" for modern woman, but as most of this is conveyed by means of psychological disquisitions it is difficult to understand how it can be "got over" on the screen. If "The Bachelor Girl" turns out, as it may, to be a quite innocuous version of the tamer portion of the book, with the heroine's perversities blacked out, then again I suggest that the promoters of the film will do immense harm to the kinema in this country if they go out of their way to associate it with a work of fiction which, even in France, was considered by many authorities to be unfit for public consumption.

The Royal Bride.

AS the French King declared, "L'etat, c'est moi," so every bride might declare, "The wedding, it is I." Gaumont's photographers seem to have realised that when taking the film of the Royal Wedding, for the pictures of the Duchess of York were numerous and effective, the fine quality of the photography being remarkable. Considering the obstacles presented to the film man by the crowds and the horsemen escorting the procession, congratulation is deserving for the achievement.

Peter's Personalities.

WHEN we appear at Heaven's gate,
And for our quick admission
Hand up our passport quarter-plate
For instant recognition.

Will the stern porter dash our hopes?
It greatly would displease us
To find we're tested by a "scope"
That sees as Peter sees us.

A Stylish Publication.

THE film industry in Germany is nothing if not enterprising in advertising its productions, and in "Das Grosse Bilderbuch des Films," published by the daily film journal, "Film Kurier," are full descriptions of new productions and photogravure illustrations of real artistic merit. The whole volume is beautifully printed, and runs to 232 pages in addition to a well-designed and printed cover of stiff board. Lengthy articles on various aspects of the film industry, full-page portraits of stars, directors, and technical heads of the industry, are features of the publication, in which the leading German producing houses have taken large space—in some cases as much as forty pages.

Goldwyn Joins with First National.

AFTER months of rumour, definite news is to hand that Samuel Goldwyn has signed a contract with Associated First National, America, for a series of George Fitzmaurice productions and a picture version of "Potash and Perlmutter." The production of "Potash and Perlmutter" will be the first release under the new agreement. The negotiations, which terminated on the signing of the contract, have been under way for many weeks and, I understand, the deal was not closed until Mr. Goldwyn had been thoroughly convinced of the facilities offered for the marketing of his pictures through the First National distribution system. George Fitzmaurice, the well-known producer, who is associated with Mr. Goldwyn in this deal, will make one of Hall Caine's stories his first picture, exteriors for which will be made in the vicinity of Rome. Barbara La Marr, Montague Love and other prominent actors will be sent overseas to make exteriors for this picture, which is to be in the nature of a super.

New Censorship Offensive?

A CONFERENCE of representatives of the larger local authorities met at the Home Office on Wednesday and considered a proposal of the London County Council to strengthen the present arrangement in regard to the censorship of films. The proposal also aimed at ensuring greater uniformity of action by licensing authorities and, I understand, general agreement is expressed with the main principles of the scheme. It is up to the trade to watch this very carefully, as I think this meeting foreshadows a definite offensive by the L.C.C. on the liberty of the film industry.

Entertainment v. Education.

A WRITER in the "Glasgow News" has been telling readers that it has often occurred to him that it would be an asset to Glasgow if someone were to open a kinema and devote it exclusively to the showing of the best of the travel and instructive films. It would be an interesting experiment, but would it be profitable? There's the rub. I should hesitate to advise this writer in the "News" to invest any of his surplus capital in any such enterprise. Our good friend admits himself that "the public want to be entertained and not educated," so we should just let it go at that.

Tatler.

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Sheer Lunacy.

"England is, in fact, very much in the limelight for American stars just now, as six or seven of our people have been engaged at prices four and five times higher than they have ever received in American pictures."

THE above passage in a letter received from an American correspondent this week is highly significant, and, read in conjunction with the published statement that a certain well-known American star is receiving £15,000 for making two pictures in this country, demands serious attention. Are British producers overdoing the business of bringing American stars to play in pictures in this country? By overdoing it, I mean are they rashly offering tremendous sums to American screen stars far in excess of anything that they would receive in their own country? From information that I have been able to glean of the salaries paid to certain American actresses brought over here during the past year, it would seem that there are good grounds for believing this to be the case. It is an undisputed fact that Miss Betty Compson, who is to feature in a British production, is to receive, if not the £15,000 that has been published, at least the sum of £700 per week during the time she is over here. Miss Betty Blythe, who is featuring in "Chu-Chin-Chow," is receiving a salary of similar proportions, whilst Nazimova is reported as having turned down an offer of £750 per week, and is asking the tremendous sum of £1,000 for each week she is in this country. It is also reported that other leading American actresses have been approached by British companies and, in almost every instance, fabulous sums have been asked and in some cases given for the services of these ladies to appear in British films.

Where is the sense of this appalling extravagance? I have always advocated that to get into the American market British producers should use screen artistes who are popular in that country, for it is an admitted fact that we have a real dearth of screen talent in England, but never at any time could one possibly imagine that such stupendous salaries would be paid for these artistes to appear in our films. The whole thing is entirely out of proportion. There is not a single artiste mentioned above who is getting anything like the amount of money in America, and for British producers to rush over to that country and pay salaries such as these is sheer and unadulterated madness. At the present moment it is a common thing for British producers to talk glibly of the thousands of pounds they are spending on pictures, and the latest British producing company to embark upon production airily talks of £20,000 as the amount it is to expend upon its first picture, whilst another British company propose spending the sum of £60,000 upon their next photoplay. I am no believer of stinting the amount that should be spent on a picture, for we have seen the evidences of that too often in the past; but to rush to extremes and squander money on a film can only mean suicide in the end. Surely the lesson of this wild extravagance in screen stars' salary has been seen in America. It is only a few years ago that salaries of screen stars in that country soared to terrific heights, with the consequent result that dozens of companies went into hopeless bankruptcy. Is the same thing to happen here? Are our producers blind, that they cannot see the inevitable writing on the wall? How can any company over here afford to pay these tremendous sums and still show a profit? Why should they pay such salaries? It is by no means necessary, and it merely means that we are making a laughing stock of this country in the eyes of the American producing companies.

There is another point to be considered. Who eventually pays these enormous salaries? The exhibitor has a right to demand that costs on a picture shall not be allowed to run riot, as, despite all that is said about getting the cost back from the American market, the producer must of a necessity get a very big percentage of his cost back from this market. An extravagantly produced photoplay means that the exhibitor has to pay increased rentals, and at the present moment it is idle to deny that the exhibitor cannot afford to pay terrific prices for a picture merely because the producer has secured the services of some American star at an inflated figure. Mr. E. E. Lyons uttered a note of warning the other day at a film gathering when he said that film prices would have to come down, and it would be as well if exhibitors generally were to make known to any concern that is negotiating for an American star, that they will not pay exorbitant hire charges merely because a screen star has been brought from another country at tremendous expense. We need American stars in our pictures; of that there is no doubt; but there is no necessity to go to the abnormal figures that are being paid at the present time. The whole business is being entirely overdone, and if a stop is not put to it very soon, prices for American screen stars will soar to thousands where they are at present hundreds per week. For heaven's sake do let us infuse a little commonsense into the business, and not let the British film producing industry go into the bankruptcy court on account of the extravagant salaries that are being paid. It is high time that a halt was called, and it would be as well if exhibitors applied the necessary pressure.

Bruce W. Redman

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THE ART OF PICTURE PRESENTATION.

Methods Old and New.

(By our Lancashire Correspondent.)

THE art of picture presentation, or "exploitation," as some prefer to call it, is not new. As a matter of fact, it is as old as the pictures themselves, and has developed with them. Of course, in their infant days "prologues" and "epilogues" were not known, at any rate, not after the same fashion as they are now. Maybe the pioneer showmen didn't know these words or their meanings. Still, they felt (some of them, at all events) that the films could do with something to "get them over," and arranged accordingly.

* * * *

Thus on my first visit to the pictures at a theatre which was a conversion of two shops, the "star" picture was "accompanied" at periods by a gentleman who interpreted the words which each character was supposed to be saying. I remember that I couldn't help remarking at the time on the incongruity of the "interpreter's" words and pronunciation, which were by no means refined, when a figure appeared on the screen that obviously was. Still, he had a good job; the pay was probably between £2 and £3 per week; good for those days, and his was a profession! A man of good social standing was the gentleman who spoke to the pictures. I suppose to-day, if his class existed, they'd be termed "presentation artistes," but his day seems to have gone, but not all his arts. Why, even a short while ago, when a certain big and well-boosted production was screened to the trade in this town, some of the, to my mind, inane noises which it was part and parcel of the "interpreter's" business to create, such as the sound of a door being closed or banged, and the knocking on the door, were produced and called "effects" to this picture. They may have been "effects" as stated, but from my point of view their effectiveness was in an opposite direction to what was intended. I should think, too, that most people prefer the not too pleasant sounds of banging doors and the knocker's rat-a-tat-tat to be left to the imagination. Personally, if there must be noises at the pictures I prefer them to be pleasant, or, at any rate, to provide a thrill such as the "effects" worked for storm scenes, as in "Orphans of the Storm" and the weirdness of those utilised in connection with "The Four Horsemen."

* * * *

But to get back to my friend the "interpreter." I have learned since that he was not the only one in his profession. In one part of Lancashire, I'm told, there was quite a company engaged at one hall to speak to the films, including a lady. It must have been rather a task for them to fit the words to the pictures if they took their job seriously. But perhaps they didn't. The "fans" of those days were not many, and easily satisfied. A sense of humour, I dare say, would have found much to tickle it at certain performances, when the characters in a society drama, for instance, were endeavouring to talk "gradely." Such a performance nowadays would be interesting enough to justify the hated tax.

* * * *

These were the days, of course, when the orchestra had not yet been introduced to the kinema and the "domino thumper" was the band, and chief presentation expert in most cases. Like the "interpreter," he was well up in the social scale, a man to be envied by his acquaintances, to be pointed out in the street as "the fellow wot plays to the pictures at th' Hip."

These days gave a vogue to the word extempore among the gentlemen identified with kinemas. He plays "extempore" or "extem-por-ee" you would hear them say betimes, with something like awe. A judicious use of the word by a candidate for a job that was going vacant generally had the desired result. The present-day craze for long-distance dancing reminds me that there might have been a day when long-distance piano-playing was the craze with picture palace pianists. The danger was happily averted. For quite a long time there were two of them dying to get to grips to see who was "the champion domino walloper in the area," challenges were published in the papers and the trade members took sides. They were stirring days! Although the two prospective contestants must have decided in their modesty that the issue rested only between them, alas, they never met on the "white ivories." I still wonder what would have been the basis for judgment in this match, whether it would have been a long distance trial of strength and repertoire, or whether the fine points of music and the appropriateness of certain tunes to certain films would have scored the points.

* * * *

It was about this time, too, that "the greatest ever in extemporists hit this little 'burg, and say, Bo, he caused the boys to wonder," until his directors, encouraged by his success, thought they'd improve matters by making him leader of a small orchestra. Then he quit. He didn't know music; at least, not sufficiently well to direct an orchestra.

* * * *

Singing to the films, of course, has not always been allowed, but it has always been quite easy in my part of the world to secure permission to have a lecturer. And so at one time there were several gentlemen doing nicely hereabouts lecturing and reciting to that class of picture which lent itself to their particular kind of aid. Whether they lent added interest to the pictures it would be hard to say, but it doesn't really matter. I'm sorry for them, but I'm afraid their day of glory and the limelight—or should it be "kinemean darkness"?—has gone by. They must rely on the Thespian Temple. Undoubtedly, in the presentation of a picture the orchestral accompaniment, excellently rendered and with appropriateness, is the most appreciated. Vocal efforts, except before or after the subject, unless they are something extra special, are apt to disturb some portion of the audience, and possibly to actually annoy some people. After all, the majority of people attend the kinemas to see the pictures.

* * * *

With the development of exploitation and the greater liberty which has been given by the authorities for the use of "turns" and "stunts," many new features are being introduced to kinema programs, much to the delight of those people who prophesied years ago that "pictures" would be a craze like "roller skating." They are getting ready to say I told you so. This inclusion of extraneous items they take as an indication that the films are failing to attract on their own merits, a fact that even the poorest exhibitor would be loth to admit. However, variety is the spice of life, but it should be the showman's endeavour to provide only that kind of variety which gives spice to his pictures.

J.W.H.

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THE FOX HUNTING PAGEANT.

Authoritative Statement by Butcher's Film Service.

IN view of the prominence which has been given in the lay Press to the film entitled "A Fox Hunting Pageant," and to the suggestions of a dispute between Viscount Lascelles and the producer of the picture, Mr. John Betts, it is the privilege of THE FILM RENTER to make this week an authoritative statement which disposes of the many exaggerations and misstatements which have distorted the truth of the matter.

One of the most stupid of these was contained in the headline coined by a member of the staff of one of the big London papers in which Viscount Lascelles was referred to as a "film star." As most people know, the Viscount is Master of the Bramham Moor Hunt, and this hunt was the one selected for the making of the film, concerning which, by the way, Butcher's have received many congratulations. Naturally, Viscount Lascelles is seen on the film as the master of any hunt would be seen, but the suggestion of posing, which the words "film star" might imply, is as far from the truth as it is possible to get. Indeed, those who have seen any film of a public function in which the Viscount appears will have been struck by the absolute absence of any posture or attitude which might cause attention to be drawn to him.

Messrs. Butcher's Film Service wish it to be known among the trade and public that the objections which Viscount Lascelles made concerning the picture were made after a private viewing of the unedited film, and that alterations were made to accommodate the film to his lordship's wishes. Butcher's Film Service write as follows:

"Owing to certain objections raised by Viscount Lascelles to the film entitled 'A Fox-Hunting Pageant,' taken with the Bramham Moor Hunt, the Home Office invited Mr. F. W. Baker, director of Butcher's Film Service, Limited, and the secretary of the British Board of Film Censors, to discuss the matter with them. Subsequently, a private view of the picture as trade shown was given, at which Major Lascelles was present on behalf of Viscount Lascelles. As a result of suggestions made by Major Lascelles certain close-ups in the film have been either eliminated or decreased in length as far as this was practicable, and not to interfere with the story in any way.

"The objections were raised after Viscount Lascelles had privately seen the film at Goldsborough Hall, but before it had been duly edited and trade shown by Butcher's Film Service, Limited.

"Whilst Viscount Lascelles naturally appears many times throughout the film as Master of the Hunt, he has not posed in any way whatever, and the film is, in every respect, a faithful picture of fox-hunting taken by John Betts under the obvious difficulties of filming such a picture, but with wonderful results.

"There has never been any suggestion made to Butcher's that the film should not be exhibited, and it will be released to the public immediately."

The above statement should dispose of any misapprehensions which may have arisen as a result of over-stressing the matter in the lay Press, and should convince exhibitors that the differences of opinion have been amicably arranged.

A LESSON IN FILM PRESENTATION.

Yorkshire Exhibitors Interested In Walturdaw Demonstration.

THERE can be little doubt that exploitation and presentation of films must and will be the development of the future for the exhibitor, and the firm of Walturdaw's have been quick to realise it and cater for it. The firm have had a special commissioner (Mr. Grant, their engineer) over in the States to study the question, particularly the all-important matter of lighting effects, and some of the ideas picked up from New York exhibitors were demonstrated to a representative gathering of Yorkshire exhibitors at the Scala Theatre, Leeds, last Friday, when Mr. Charles Metcalfe, the Yorkshire manager of Walturdaw's, along with Mr. Grant, the chief engineer, and Mr. Doune, branch supervisor, screened "Poor Men's Wives."

In front of the screen in the darkened hall, before the picture was shown, a cut-out of New York, its sky-scrapers, its lights and its glamour was illuminated from behind by special electric lights, and there was a short prologue. The film was in plain black and white, but with the aid of a special arrangement—a sort of frame—of coloured electric lights round the screen, the picture was tinted a very delicate shade of red, blue, green or yellow at will, at the turn of an electric switch.

The change can be made so that it is hardly perceptible, so delicately can the lights be blended or dissolved—ruby for dawn, yellow for the full blaze of noon-day sun, golden for a sunset, and so on.

Other effects were introduced, including bells, sirens, hooters, and their many other contrivances brought up from London that were not called into use for this film. The show was very interesting and greatly intrigued the exhibitors who were present. The cost of the electric equipment is well within the reach of most exhibitors.

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MEETING OF MANCHESTER C.E.A.

Tax, Charities, Broadcasting and Contracts.

From our Manchester Correspondent.

THE quarterly meeting of the Manchester Branch of the C.E.A. took place at the Victoria Hotel on Tuesday afternoon. W. Stephenson (chairman) presided, and those present included Fred Carlton (organising secretary), E. Mitchell (vice-chairman), and Messrs. O. Rothwell, I. Jacobson, C. H. W. Bowmer, W. Ramsden, R. J. Elsmore, J. Howarth, A. H. Longford, J. H. Stansfield, D. Turner and A. Farman (hon. treasurer).

Arising out of the correspondence, which was dealt with after the minutes of the previous general meeting had been approved as a true record, some discussion centred around a proposed effort in conjunction with the Red Cross, but the feeling of this meeting was "that charity begins at home," and after the subject of a Benevolent Fund for the trade had been introduced, it was decided, following discussion, that it be left until the Committee dealing with the matter had formulated plans. Speaking on this matter the Chairman said he felt that whilst they were anxious to help every other charity, they felt they shouldn't be fools for every charity coming along. "They get all the money and we get all the work." He also said that he found that most of the people who agitated for these charities came least to the kinemas, except on occasions when performances were for charity, and if there was any credit they took it.

Mr. Stephenson's Advice on "Broadcasting."

On the subject of broadcasting he explained the Council's attitude on this matter and his own. He was of the opinion they had got to have it. It had come to stay, and every year it would improve. Seeing this was so, it was best for them to take advantage of it. To try and stop it was like trying to stop the Thames from running. He mentioned that for the present this matter was left in abeyance.

One member asked what was the legal position of a person demonstrating "wireless." Was he liable to the tax? Another member suggested that the fact of a performer working at a hall and for the wireless company would have an adverse effect: but the Chairman stated that Mr. Elsmore, manager of the Oxford Street Picture House, whose orchestra is broadcasted nightly, would say different. Mr. Elsmore had found it had brought people to hear his orchestra from long distances. It was decided to approve of the action in leaving this an open question.

Legal Benefit and the Question of a Local Adviser.

A letter was read from headquarters appertaining to the Entertainments Tax, urging members to keep in touch with their M.P.s, to see them if possible, and remind them, where promises were given, of same, to write to them where it was not possible to see them, and, if no promise had been received, to seek support. Mr. Carlton said he had written to 35 M.P.s from whom they had promises, and seven or eight of these had replied. The Chairman made an optimistic speech on this matter.

The Secretary next explained that in cases where legal benefit was sought members should not write direct to the solicitor, Mr. Norman Hart, but to the Association, through their local branch secretary preferably. Later a member expressed the opinion that there would be more satisfaction if they could get legal advice nearer home. The Chairman, however, pointed out to him that Mr. Norman Hart was a specialist in regard to the Kinematograph Act, and in him they claimed to have the best legal adviser in the country. He rarely ever tackled a case without being successful. The member asked if it would not be possible to get one here and to let him acquaint himself with the industry. Mr. Stephenson admitted it would, but how many cases would they get to give him the necessary experience? At this stage several members began to explain various legal difficulties which they had encountered, and the matter was dropped.

Hope for New Contract.

Mr. Stephenson referred to a sympathetic letter which the Council had received from Mr. R. C. Bromhead, chairman of the K.R.S., regarding the contract, in which he stated his body were prepared to meet the Association and didn't see any difficulty in finding a common ground on which to evolve a contract satisfactory to all sides.

Mr. Turner asked what was their position whilst they were preparing this, and was told by the Chairman: "You please yourselves entirely." Mr. Stansfield suggested that the only recommendation the chairman could give was that members should carefully peruse the back of the contract they sign until a national contract came along. Mr. Ramsden asked couldn't they make a recommendation to minimise the clauses in the contract, and it was pointed out to him that the contract would be sent along for discussion and approval before it became binding.

Mr. Turner thought the best advice that the chairman could give would be to sign as few contracts as possible. He had seen in the trade papers that the K.R.S. were boasting that they were getting as many contracts as when the national one was in existence.

Membership Still Increasing.

The Secretary reported general progress. Several new members had been secured since the last meeting, and among them Mr. Len Bailey had joined for nine halls. One of these, curiously enough, is the Blackley Empire, with which Mr. A. Wilkinson president of the C.P.M.A., was until recently identified. By [illegible] joining up of the Scala, Bury, this town was solid for the C.E.A., and amongst other halls mentioned were the Empire, Cheetham Hill; the Empress, Pendleton; and the Crescent, Hulme. He mentioned that at the last Council meeting but one, out of 52 halls the Manchester Branch nominated 17, and there were rounds of applause for Manchester.

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TAX-HITTING IN THE NORTH.

Newcastle Exhibitors Urge Strong Action.

F. W. MORRISON'S OPTIMISM.

(From our own Correspondent.)

DURING the discussion on the Entertainment Tax abolition question at a meeting of the Northern Branch of the C.E.A., held in Newcastle on April 24, some of the members were in a hopeful mood and their remarks occasioned some merriment. Mr. W. Carr, Seaton Delaval, chairman, presided.

Mr. Dixon Scott introduced the subject, and as secretary of the local committee, submitted a report on the latest aspect of the question. He said that the reason that the tax had not been abolished by the Chancellor of the Exchequer in the present Budget was due to the fact that the members of the trade had been too "nicey-nicey" with their respective Members of Parliament. They should have shown their Members of Parliament that they meant to have the tax abolished, and that they were a force to be reckoned with. He hoped that before the Budget passed through the House of Commons the Association would take some strong action to bring about the repeal of the tax.

Gambling on the Chances.

Mr. F. W. Morrison was not in the least pessimistic with regard to the result of the efforts that had been made for the abolition of the tax. A hundred Members of Parliament had held a meeting, the outcome of which was the appointment of a deputation to wait upon the Chancellor of the Exchequer, and he had great hopes in that deputation being able to induce the Chancellor to do something along the lines desired. Some 420 Members of Parliament were pledged to their constituents to vote for the abolition of the tax or for the amendment in the incidence of the taxation. The Chancellor would not dare to overlook that fact, because among them were many supporters of the Government. If they were to be known as honest men, they must honour their pledges, and to ignore them would be to risk a Government defeat. If he had been a betting man he would have been ruined now. He would have gambled all he had on getting something off the Entertainment Tax in the Budget; some concession from the Chancellor himself: he would have lost all his money. But he would still be a gambler. Keep a good heart, he advised them. They never before had such a representation in the House of Commons; they had never before had such a deputation to plead for their cause; and their committee was not slumbering. Their men from the provinces were practically living in London, and he was sorry that his illness had prevented him from being in the fight. The men at the head of things were doing all that could be required of them, and Mr. Scott and his committee would have telegrams telling them to go to London, and lobby as well and as efficiently as they did last year.

Unity of All Sections.

Nothing had been neglected and nothing left to chance. He was proud of the fact that, instead of the exhibitors going as an isolated body, they were working in conjunction with every section of the entertainment industry in the kingdom. There was no organisation that was going on its own; they were altogether this time. There was no sign or element of lack of unity, and it was on that unity and the promise that had been made, that he was staking his reputation upon the possibility of them getting some concession from the Chancellor of the Exchequer this year. (Applause.)

The Chairman said that no matter how bright the prospects might be members should not neglect to send personal letters to their Members of Parliament, soliciting their support of the abolition of the Entertainment Tax.

On the motion of Captain G. W. Rudd, Pelton, seconded by Mr. J. Coverdale Bell, the branch expressed its confidence in the Entertainment Tax Abolition Committee.

Mr. Morrison remarked upon the necessity of having their men to go lobbying again when called upon.

The Chairman said he would go to Russia to get the tax down to a shilling. (Laughter.)

Mr. J. Coverdale Bell added that they would all have to go there if they did not get the Entertainment Tax reduced.

MEETING OF MANCHESTER C.E.A.—*continued.*

New Treasurer Elected.

At this stage the meeting proceeded to the election of a new treasurer in succession to Mr. Allan Farman, who had tendered his resignation, having recently become a renting representative, and who, under these circumstances, couldn't continue to hold this position. Tribute to the service he had rendered was paid by the chairman and organising secretary, and Mr. Farman had the pleasure of nominating Mr. A. H. Longford, of Burnley, as his successor. This was seconded by Mr. D. Turner, and carried.

Students' "Rags" and Kinemas.

A complaint from Mr. R. J. Elsmore, of the Oxford Street Picture House, regarding the conduct of the University students at his hall on the occasion of their last Shrove Tuesday "rag" was dealt with, and it was resolved that the authorities be interviewed regarding this matter. Mr. Elsmore explained that he gave the students permission to collect in his hall, but they came in forces which defeated their own object, "something like a Rugby scrum."

Authorities to be Approached.

Mr. Stephenson said they should discuss this matter with the Watch Committee or the Chief Constable to protect their members from the students invading their halls in the manner reported. Their halls were run for business and not for the students; they were run to entertain the public, who were entitled to see pictures in comfort, but couldn't do if these people were running about the place.

The meeting closed with the usual vote of thanks to the chairman.

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KINEMA BENEVOLENT FUND.

Red Cross Scheme Rejected by Northern C.E.A.

"Tax-Collecting, Charity and Bankruptcy"

THE question of a golden ballot for provincial hospitals and the provision of a nucleus of a trade benevolent fund was discussed by the members of the Northern Branch of the C.E.A. at a meeting held in Newcastle on Tuesday, April 24, under the chairmanship of Mr. W. Carr, Seaton Delaval.

The scheme put forward by the British Red Cross Society had been before the General Council of the Association, and referred to the branches for consideration and report. The proposal was for a golden ballot to be run for raising funds for provincial hospitals and providing a nucleus for a trade benevolent fund. The kinema industry was promised £5,000 and five per cent. of all receipts above that amount. Tickets were to be sold in the kinemas only, and managers were to receive books, each containing eleven tickets, and to be charged for ten in each book. Local contributions were to be earmarked for local distribution. The Executive Committee of the branch had had the matter before them, and had left it for the opinion of the general body of the members.

Mr. J. Coverdale Bell remarked that Leeds and Huddersfield had already decided against the ballot.

From Tax-Collecting to Bankruptcy.

Mr. Dixon Scott stated that at the present time the kinema industry was primarily a tax-collecting community. If the charitable organisations got their way they would become, secondly, a charity organisation, and thirdly, bankrupt. He did not say that as one who was out of sympathy with charity; he had taken part in an effort which raised £30,000 for local hospital work. He said it because he knew that such a scheme would drive money away from the kinemas. Money spent in purchasing ballot tickets would be so much money diverted from the kinemas. The time was inopportune for any such scheme.

Welcome for the Project.

Mr. F. W. Morrison remarked that he had always longed for a benevolent fund for the kinema industry, but he had never been so optimistic as to believe that such a fund could be raised by the efforts of kinema people alone. He was avowedly disappointed in the failure of the attempt to create a benevolent fund for the Northern district, and similar efforts had failed in other places. Here was the identical scheme for which they had been looking. Not only would the trade get its benevolent fund, but it would also get that large measure of publicity which it had been seeking—which it had spent £1,000 a year upon and counted the return not worth twopence. His opinion was that nothing more feasible than that scheme had been placed before the trade, and in that scheme he saw the only hope of there ever being a benevolent fund for the trade, either in the Northern district or nationally. He had given up all hope of ever being able to enthuse the Northern Branch to form a benevolent fund of its own. The proportion offered, to his mind, was simply splendid, and he pointed out that the exhibitors, while working for the benefit of their fellows, would not be doing it for nothing. Out of every eleven tickets they could either retain or resell one ticket. So far as the argument against diverting money was concerned, his opinion was that a refusal on the part of the kinema industry to have anything to do with the scheme would not necessarily mean that the Red Cross Society would also drop it, so that the diversion of money was still likely to occur, and the kinemas would lose the prospect of benefiting. The fact that the money raised was to be earmarked for distribution in particular areas was a strong recommendation for the scheme. He moved that the branch express its approval of the scheme, and its willingness to co-operate with the British Red Cross Society in its promotion.

Mr. H. Chadwick seconded.

Mr. W. R. Ruecroft opposed the resolution.

Time Inopportune.

The Chairman pointed out that the two previous golden ballots yielded £378,000, after all expenses had been paid. The amount offered to the kinema industry for working the suggested ballot was not sufficient. He further contended that by the promotion of such a scheme money would be driven from the kinemas.

Mr. A. V. Adams observed that even if the whole of the Association approved of the scheme as an organisation, it would still be left to individual exhibitors to say whether they would assist in the management or not.

Mr. J. S. Snell asked how many members were likely to help forward such a scheme individually if the Association turned it down collectively. He was not out of sympathy with the scheme, but it was inopportune, in his opinion, at the present time.

Mr. Morrison said that unless there was unanimity it was of no use to proceed with the thing at all. He would therefore withdraw his motion.

The Secretary (Mr. Alfred Smith) pointed out that the decision of the branch did not settle the matter. He supposed the ultimate decision would be according to the majority vote of the branches.

As Mr. Morrison's motion was withdrawn, Mr. Dixon Scott moved, and Mr. J. S. Snell seconded, a resolution declaring that while the branch was in sympathy with the movement, it considered the time inopportune. Mr. J. Coverdale Bell said that it was inopportune until such times as they abolished the Entertainments Tax or reduced it.

The resolution was carried.

THE NEW ROYAL DUCHESS.

An excellent picture of the Royal Bride from Gaumont's Special Royal Wedding Film.

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Paramount TRADE SHOWS

LONDON	TUES., May 8, New Gallery Kinema, at 11 a.m.	CECIL B. DE MILLE'S PRODUCTION "A PRODIGAL KNIGHT," With a Cast which includes ten stars.
GLASGOW	Mon., May 7, Wed., May 9, Cinema House, Renfield Street, at 11 a.m.	THOMAS MEIGHAN in "IF YOU BELIEVE IT, IT'S SO" GLORIA SWANSON, in "HER GILDED CAGE."
LEEDS	TUES., May 8, Scala Theatre, at 11 a.m.	CECIL B. DE MILLE'S PRODUCTION "A PRODIGAL KNIGHT," With a Cast which includes ten stars.
SHEFFIELD	WED., May 9, Union Street Picture Palace, at 11 a.m.	CECIL B. DE MILLE'S PRODUCTION "A PRODIGAL KNIGHT," With a Cast which includes ten stars.
MANCHESTER	TUES., May 8, Piccadilly Theatre, at 11 a.m.	CECIL B. DE MILLE'S PRODUCTION "A PRODIGAL KNIGHT," With a Cast which includes ten stars.
CARDIFF	FRI., May 11, 16, Priory Street, at 11 a.m.	THOMAS MEIGHAN in "IF YOU BELIEVE IT, IT'S SO," also GLORIA SWANSON in "HER GILDED CAGE."
NEWCASTLE	FRI., May 11, Grainger Picture Theatre, at 11 a.m.	THOMAS MEIGHAN in "IF YOU BELIEVE IT, IT'S SO," also GLORIA SWANSON in "HER GILDED CAGE."
LIVERPOOL	FRI., May 11, Scala Theatre, at 11 a.m.	CECIL B. DE MILLE'S PRODUCTION "A PRODIGAL KNIGHT," With a Cast which includes ten stars.
BIRMINGHAM	FRI., May 11, Futurist Theatre, at 11 a.m.	CECIL B. DE MILLE'S PRODUCTION "A PRODIGAL KNIGHT," With a Cast which includes ten stars.
NOTTINGHAM	TUES., May 8, Scala Theatre, at 11 a.m	THOMAS MEIGHAN in "IF YOU BELIEVE IT, IT'S SO," also GLORIA SWANSON in "HER GILDED CAGE."

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BEBE DANIELS
MONTE BLUE
WANDA HAWLEY
THEODORE ROBERTS
AGNES AYRES
THEODORE KOSLOFF
POLLY MORAN

Released Oct 29 1923

Jesse L Lasky presents

CECIL B·DE MILLE'S PRODUCTION

"A PRODIGAL KNIGHT"

By JEANIE MACPHERSON

Suggested by ARTHUR SCHNITZLER'S play, and the paraphrase thereof by GRANVILLE BARKER

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD
~LONDON~

"THIS FREEDOM."

An Answer to its Critics.

By DENISON CLIFT.

DENISON CLIFT.

BOTH the lay Press and the trade Press have been so generous in their reception of "This Freedom" that I, as the producer, have only cause to give thanks and express my deepest appreciation.

Yet several of the criticisms that have found minor echo in the various comments raise interesting points which more or less affect all films to-day.

The Distraction of Dress.

(1) It has been said that as the period covered in "This Freedom" was about thirty-five years, that in the beginning of the picture the characters should have been clothed in the styles of thirty-five years ago.

Before beginning the production that was a point which was raised, which was seriously discussed by several members of the staff, and which was finally settled by our decision to keep all the clothes and styles modern. Our reason was that by going back to a period only slightly removed from the present day we should, if we were absolutely accurate, encounter styles which were so hideous (leg-of-mutton sleeves, etc.) that the attention which they would attract on their own and the ripples of laughter that they would evoke would seriously detract from the quiet, serious atmosphere required for a house of human tragedy.

Therefore, it was deemed wiser to adhere to present-day costume, as better for the effectiveness of the picture. This is only a slight liberty, and one which is taken by many producers to-day where the whole period covered is thirty years or less. "Over the Hill" and many other films are successful examples.

Court Customs.

(2) It has been said that the court scene was technically wrong—that the scene as pictured was "Americanised" and could not have taken place in an English court.

When this scene was made in the studio at Elstree, we engaged a barrister of repute, familiar with every division of English court proceedings, to watch the scenes being rehearsed so that we might keep every detail accurate. This barrister corrected many details, and asked, as to the point of the sentenced youth being embraced by his mother and torn from his mother's embrace by the court officials: "Is this the Old Bailey?" Our answer was: "Not necessarily." He then declared in what courts such a scene could take place, checked details of the action, and approved the entire scene. Am I to believe that this barrister's knowledge was faulty, or that the critics have jumped to a hasty conclusion without seeking the expert advice that we did?

Good Artistes in Small Parts.

(3) The complaint is sometimes made that certain well-known actors have too small parts.

In casting my pictures I inevitably seek the very best artistes for the rôles, even to the smaller rôles. If I can engage Haidee Wright for a part (even if it is a very small part in the picture), should I do so or should I reject Miss Wright and secure some nondescript lesser-known artiste?

I have always secured fine acting from fine artistes, and I am one producer who believes in casting every part, large or small, to the very best advantage. This is sometimes costly, but the result as a whole amply rewards the producer and makes the finished picture one that is endowed with the breath of life and the movements of intelligent beings. In the end I find that it costs more but is really cheaper to engage the higher-priced artistes.

LIST OF K.R.S. MEMBERS.

Renters' Society Nearly 50 Strong.

THE Kinematograph Renters' Society of Great Britain and Ireland, Limited, now comprises the following members:

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Wardour Films, Ltd.
Waverley Films, Ltd.
Wellington Film Service, Ltd.
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The Society is now well on the way towards a 100 per cent. membership, and it is hoped within the next few weeks to secure the adhesion of the few principal renting concerns which, at the moment, are outside the organisation.

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A snapshot of Wanda Hawley amused at the tricks of a street conjuror in Cairo during her visit to Egypt to play in Gaumont's new play, "Fires of Fate."

ONE of the most remarkable casts ever seen in a single production is presented in Cecil B. De Mille's latest Paramount offering, "A Prodigal Knight," which will be trade shown by Famous-Lasky on Tuesday, May 8, at the New Gallery Kinema, at 11 a.m. It includes Gloria Swanson, Wallace Reid, Bebe Daniels, Elliott Dexter, Wanda Hawley, Monte Blue, Agnes Ayres, Theodore Roberts, Polly Moran, Theodore Kosloff, Julia Faye, and Raymond Hatton. The story, which is from the pen of Jeanie Macpherson, and concerns a young man who couldn't resist a pretty face, and consequently fell into a new adventure every day. The production is a lavish one.

Wardour's Next.

"Quicksands," which will be shown to the trade at the New Gallery Picture House on May 11 by Wardour Films, is based in large part on the efforts of a band of criminals to smuggle narcotics into this country from Mexico. The new picture is story of love and daring rather than an exposé of the drug evil, although the most thrilling incidents in the story are brought about by the activities of the criminals clashing with the efforts of the Government to stop them. Helene Chadwick and Richard Dix, the latter fresh from his triumph as "The Christian," do good work in this picture. The same can be said of Alan Hale and every other member of the long cast.

Scene from "The Mistletoe Bough," one of the new Gems of Literature pictures to be shown by Walturdaw shortly.

Round the L

Activities and Projects

Kilner Short Features.

Kilner's Exclusive Films, Ltd., have a very attractive list of short features, which exhibitors will find well worth their consideration. These include the clever Matty Roubert two-reel comedies, which have certainly been deserving of all the favourable comments they have received. Matty's true boyish humour, coupled with his father's (Charles Roubert) genius in directing his youthful artistes, has completely won the hearts of all who have seen his work. A totally different vein of comedy is explored in the Billy West series of two-reel comedies. These slap-stick mirth-provokers are sure of a popular welcome, and will further enhance the reputation of this famous laughter-maker.

Another series of good two-reel comedies which Kilner's are offering is the Royal Comedies, each of which stars such famous comedy artistes as the Tucker Twins, Leon Errol, Billy V. Van, Bebe Hardy, and Rosemary Thebe, etc. These three series of comedies will go far towards supplying the demand which undoubtedly exists for good comedies.

Huntsmen in Piccadilly Circus.

In order to direct attention to the early release for public exhibition of "A Fox Hunting Pageant," huntsmen in their scarlet coats were riding through the principal streets in the West End on Thursday of last week. A private trade exhibition of the film was given at the New Gallery Kinema on the same day.

Famous George R. Sims's Melodrama to be Filmed.

The most popular of all the late Mr. George R. Sims's melodramas, "The Lights o' London," originally produced by Wilson Barrett at the Princes's Theatre in September, 1881, is to be filmed by Gaumont Company, Ltd., in London. Wilson Barrett's part as Harold Armitage will be played by Mr. Nigel Barrie, and the part of Bess Marks, originated by Miss Enstlake, will be played by the well-known film star, Miss Wanda Hawley. "Dagonet's" play gives opportunity for filming many familiar parts of London, and an attempt will also be made to introduce several unique and appropriate effects into the film.

Goldwyn's First "Cosmopolitans."

Goldwyn has received cable advice from New York that the first two "Cosmopolitan" productions to be shipped to this side will be "Enemies of Women," from the book by Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," and "Little Old New York," an adaptation of the play of the same title. The first has been completed and given successful runs in "legitimate" houses in New York, Los Angeles and Chicago; it features Lionel Barrymore and Alma Rubens, and was filmed, in part, in France. The second is still in production, but nearing completion. Both subjects will be shown in London very shortly.

"Only a Shop Girl."

In putting out "Only a Shop Girl," a magnificently titled film from the exhibitors' point of view, Messrs. Walturdaw show good sense. There is a growing demand once more for strong melodrama—for pictures which grip with excitement, for films full of action—and such a film is "Only a Shop Girl." This picture is filled with stars. There is Mae Busch fresh from work in "The Christian," there is beautiful Estelle Taylor, who made such a hit in the "Preferred" picture, "Thorns and Orange Blossoms," there is Wallace Beery, and a host of others, including Willard Scott and Josephine Adair, one of the greatest

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ondon Trade.

of the Renting Houses.

screen kiddies yet put over. As a presentation to this picture, Walturdaw are themselves devising a New York scene of Broadway at night, with the movie houses and theatres flashing electric signs, which will be as effective, if not more so, than that which they had made for "Poor Men's Wives." In this case, however, Messrs. Walturdaw are making the presentation themselves without outside help, relying on the experience of their own technical staff, who have more than a working knowledge of New York city.

A New Clyde Cook Comedy.

It is announced by Fox that on Monday next, May 7, they will screen a special Clyde Cook Comedy entitled, "High and Dry," at the Shaftesbury Pavilion, at 11 a.m., when "Three Who Paid," a Dustin Farnum feature, will also be presented.

"Dr. Mabuse" in London.

Granger's big film sensation, "Dr. Mabuse," the Great Unknown (in two parts), which received an enthusiastic reception from the Press when trade shown a short time ago, is to have two special presentations in London—one in the West End and the other in the East End. The New Gallery, Regent Street, will show "Dr. Mabuse" for one week, commencing Monday, May 7. The first part will be shown Monday, Tuesday and Wednesday, and the second part Thursday, Friday and Saturday. Premierland, Commercial Road, E., will show the film for two weeks commencing May 7. Part one for the first week and part two for the second week.

A New Hepworth Film.

The critics were especially kind in their remarks about the Cecil M. Hepworth production, "The Pipes of Pan" (from the story by G. Dowhurst), after viewing it at the Alhambra some weeks ago. The film has since been shown publicly in Cardiff, Glasgow and Leeds, and in each town its success has been most pronounced. It is gratifying in these days, when most people in the entertainment world are bitterly complaining of "bad times," to find that the public appreciates good, wholesome stories such as the one contained in "The Pipes of Pan." Mr. Hepworth has every reason to feel gratified that he has once again correctly gauged the public taste. At the moment he and his company are putting the finishing touches to an entirely remade version of "The Cobweb," a Hepworth production which proved a terrific success when the first film version of the story was presented in 1917. Several well-known authorities, by the way, have declared the scenario of this picture play to be one of the finest that has ever been prepared for the screen. The story is by Leon M. Lion and Naunton Davies.

New Version of "Comin' Thro' the Rye."

Another interesting piece of news from the Hepworth studios is the announcement that work is about to commence on a new "Comin' Thro' the Rye" picture. The story, of course, is from that ever-popular novel of the same name by the late Helen Mathers. Here again is another former Hepworth success, which Mr. Hepworth has decided to remake. An attempt is to be made to create a picture play that will surpass the triumphs of the first film, which made its appearance in 1917. This enjoyed the honour of a command performance and, to quote the newspapers of that year, "gave H.M. Queen Alexandra much pleasure." Miss Alma Taylor, who won so much distinction in the part of "Helen," will play the same character in the 1923 edition.

Famous-Lasky's new offering, "A Prodigal Knight," has twelve well-known stars in its cast. Above are seen Cecil B. De Mille and four of the cast, Bebe Daniels, Agnes Ayres, Gloria Swanson and Wanda Hawley. The late Wallace Reid is seen in the leading male part.

"Cup" Scenes in Gaumont Graphic.

The current issue of the Gaumont Graphic (Monday, April 30) contains a remarkable record of the amazing scenes which took place at the Wembley Stadium on Saturday, besides some fine close-ups of the play. In view of the adverse circumstances it is a marvel how these latter scenes were secured. Incidentally they include a fine close-up of Jack scoring the first goal.

Crippled Girl as Film Star.

Mr. Edward Godal, of the B. & C. Kine Film Co., is now actively engaged on a splendid series of five-reelers, the first of which is entitled "Heart Strings." The story is based on "The Manchester Marriage," a powerful novel by Mrs. Gaskell, with Eliot Stannard as the scenario writer, Mr. Edwin Greenwood as the producer, and work is starting immediately. Mr. Godal has engaged an all-star cast, among whom may be mentioned Victor McLaglan, Russell Thorndike, Gertrude McCoy, Edith Bishop (who played the lead in Sir Hall Caine's "Prodigal Son"), and Sydney Fairbrother (of "Battling Butler" fame). Perhaps, however, the most interesting character in the film will be "Elsie," a crippled girl of some four years, and the country has been scoured for the little "actress" who most nearly fulfils the authoress's conditions. She has been found with the help of the N.S.P.C.C., and while the film is being taken the girl, Cathleen French—an actual cripple—will have the time of her life.

Scene from "Quicksands," the new Wardour picture.

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WORKING A NEW CONFIDENCE TRICK.

A Warning to Exhibitors.

AN impudent attempt to secure a sum of money by means of a confidence trick was made the other day in the West End. On a recent Friday Mr. H. A. Allen, manager of the Piccadilly Circus Kinema, was visited in his office by a man giving the name of Abrahams, who asked if it would be possible to reserve for the evening's performance two hundred seats for boys of Dr. Barnardo's Homes, who were being given a treat. The lads were to be brought up by char-a-banc from the Homes at Barking, and the Piccadilly Circus Kinema had been chosen because of its suitability of program. The stranger flourished a cheque for £1,032, which was to be spent on the boys' welfare; this presumably with the idea of impressing Mr. Allen with the donor's importance.

Feeling that to fall in with the suggestion would be against the interest of regular patrons, for whom there would be insufficient seating accommodation, Mr. Allen refused, but offered as an alternative a free show for the boys on Saturday morning. This suggestion was countered by the statement that such an arrangement would upset the routine of the school, and could not be accepted. It was not at all a question of expense, Mr. Allen was assured.

After a time Mr. Abrahams went away, asking Mr. Allen not to give up the idea, and he would call back later on for his decision. He did not do so, but during the afternoon Mr. Allen was rung up about every half hour for his decision. Ultimately, the philanthropist succeeded in getting the Rev. E. Bannister, of Dr. Barnardo's Homes, to speak over the phone, and the statement was made that the char-a-bancs were waiting outside for the boys and that they did not wish to disappoint them. It is only fair to add that Mr. Bannister was in no way a party to this scheme and was most indignant when he found that the pseudo-benefactor had acted in such a fraudulent manner.

Eventually Mr. Allen agreed to take half the number of boys in order to save disappointment, and seat as many of these as possible. Accordingly, the boys, with their attendants, arrived in a char-a-banc and were accommodated. Having introduced Mr. Allen to the boys, the philanthropist entered the office to pay his bill of £6 5s., producing a cheque for £25, made out to the manager of the Piccadilly Circus Kinema, and asking for change, explaining that he wished £5 to be taken from it for the Kinematograph Association Benevolent Fund. Here Mr. Abrahams received his first stop. Mr. Allen declined to take the cheque, and in the end a promise was made for a cheque to be sent on the following day.

Needless to say, Mr. Abrahams has not been heard of since, and it has since transpired that the hire of the char-a-bancs which brought the children was paid for by a cheque which was returned as valueless, after Mr. Abrahams had received several pounds of good money from the char-a-banc company as change over and above his receipted bill.

Mr. Allen is to be congratulated on his refusal to be cajoled into falling a victim to the schemer, and the governing body of Barnardo's Homes are to be commiserated on being made the innocent tools of such a clever fraud. In the interests of his fellow exhibitors Mr. Allen is anxious that his experience should be widely known, in order that others may not fall victims to this cleverly laid plan.

DENIZENS OF THE GREAT AFRICAN JUNGLE.

Scenes from the big Universal Travel Picture, "Hunting Big Game in Africa," which is showing to big houses at the London Pavilion.

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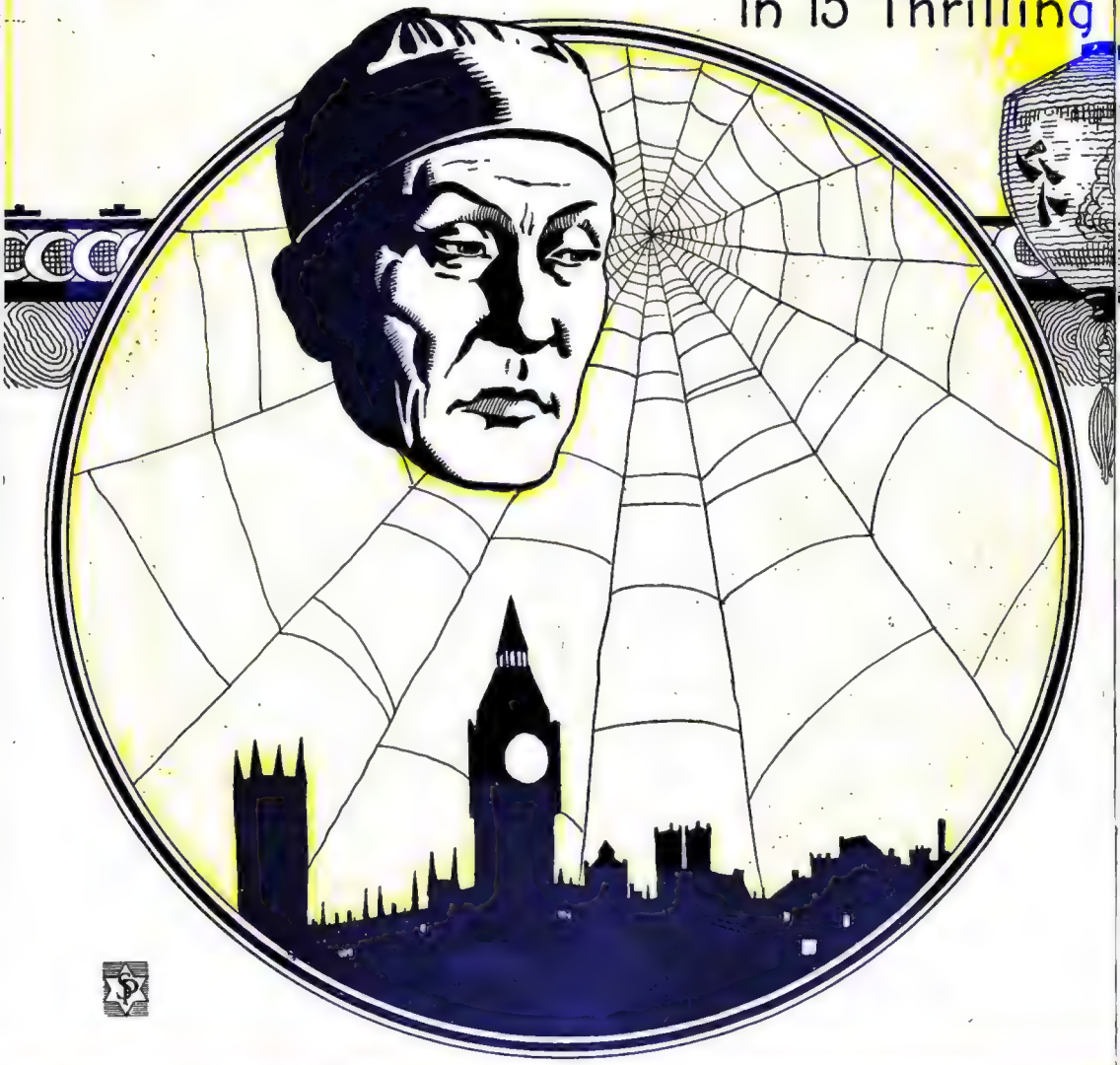

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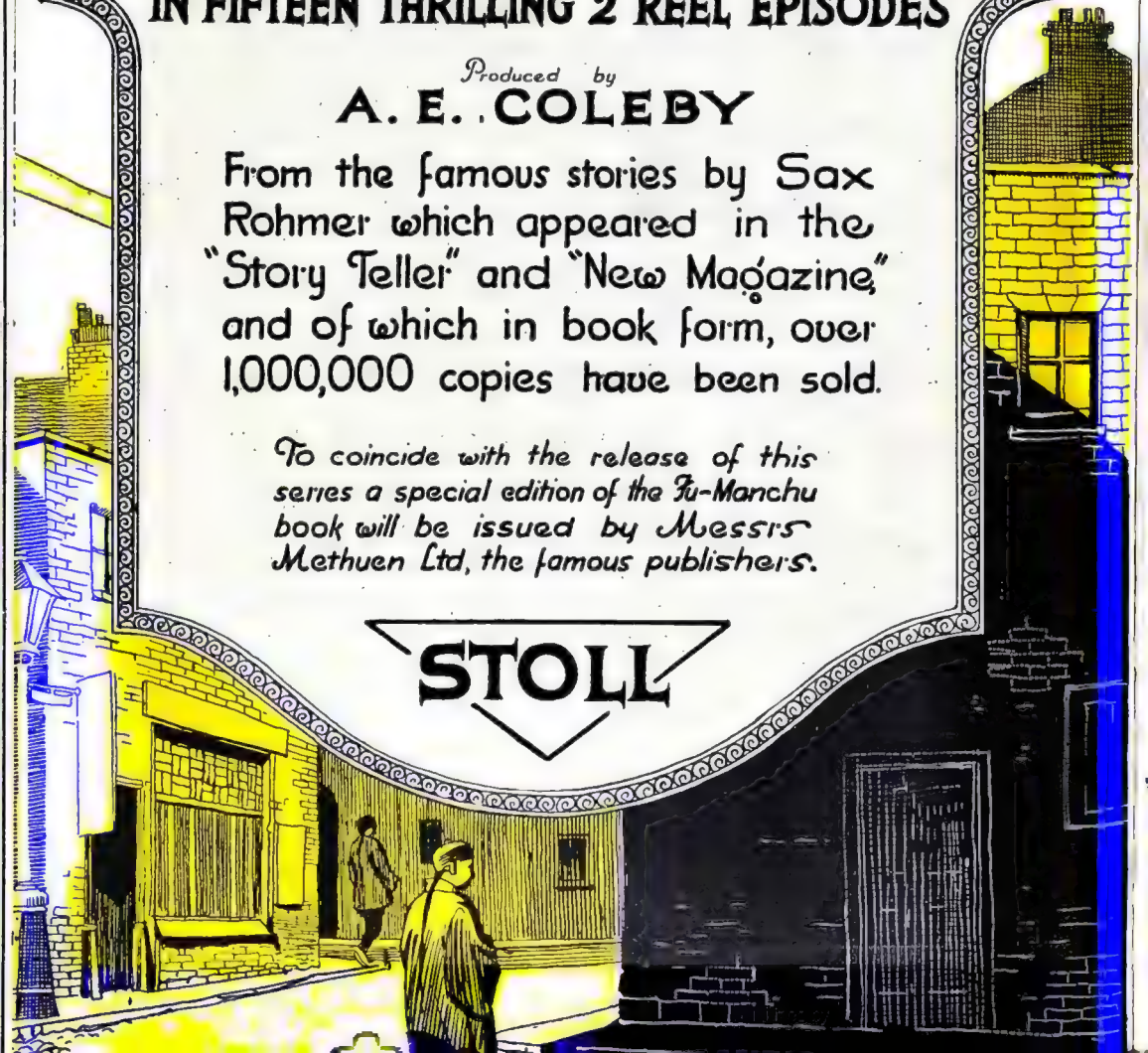

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ENTS

TRADE SHOWS:

MANCHESTER ... Deansgate P.H., Friday, May 4, at 11 a.m.

BRISTOL .. .. Queen's P. Hall, Sunday, May 6, at 3 p.m.

LIVERPOOL Palais de Luxe, Wednesday, May 9, at 11-15 a.m.

GLASGOW . ..... Cranston's P.H., Friday, May 11, at 11 a.m.

SHEFFIELD ..... Albert Hall, Tuesday, May 15, at 11 a.m.

NEWCASTLE ..... Stoll Theatre, Wednesday, May 16, at 11 a.m.

LEEDS ..... Kinema Exchange, Friday, May 18 at 11-40 a.m.

CARDIFF ..... Cinema Exchange, Friday, May 25, at 3 p.m.

BIRMINGHAM .... Futurist, Sunday May 27, at 7 p.m.

NOTTINGHAM .....Scala, Wednesday, May 30, at 11 a.m.

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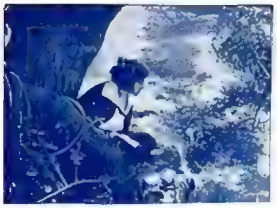

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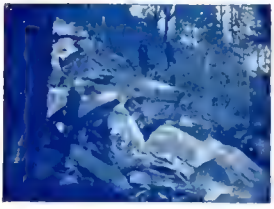

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CHARGE AGAINST BARROW EXHIBITOR.

THE charge against Henry Samuel Parfitt Walker, of Ulverston, of alleged fraudulent conversion as trustee, was heard by the local magistrates on Wednesday of last week. The accused is well-known in the district, having been until lately proprietor of the Victoria Palace Picture Theatre. He had been in custody since his arrest a fortnight ago. Mr. R. P. Pashley, of London, on behalf of the Director of Public Prosecutions, appeared for the prosecution, and Mr. F. W. Poole, a local solicitor, defended. There was a crowded court.

The charge against the prisoner was that unlawfully between July 3, 1917 and December 21 1922, at the township of Ulverston, being the trustee of certain property, to wit, £7,890 in cash and securities for the use and benefit of another person, to wit, Madeline Audrey Hazeldine, under and by virtue of the will of Charles Hazeldine, he did, with intent to defraud, convert the same to his own use and benefit.

Mr. Pashley, who opened the case at considerable length, at the outset stated that when the prisoner Walker was arrested he was charged under a warrant that being the trustee of certain property of the value of £7,890 he converted the same to his own use. Since that warrant was issued it was found that the actual amount which he was alleged to have converted to his own use was £7,583, and he asked that the amount in the charge might be amended accordingly.

These were the facts. There was a gentleman named Chas. Hazeldine who died on March 26, 1917, and by virtue of his will the prisoner and another man named Robert Hall were appointed as executors and trustees. On July 3, 1917, the will was proved at the Nottingham Registry by the prisoner Walker as the sole surviving executor and trustee, the other executor having died in the meantime. The value of the estate for probate was sworn at £13,295 9s. 2d. gross and £7,035 8s. 6d. net. The deceased Charles Hazeldine left an only child, Madeline Audrey Hazeldine, who would be called. Her mother was a residuary legatee under the will, but she died on May 6, 1918. Walker thus became Miss Hazeldine's guardian as well as sole trustee of the estate. Mr. Pashley detailed the history of the case, enumerating the transactions of the prisoner in connection with his stock and share dealings, and in conclusion said the result of his alleged misappropriation of over £7,000 belonging to the estate was that this poor girl was left penniless.

A detective stated that when he arrested the prisoner and read over the warrant to him he replied, "Not Guilty." Witness produced the authority of the Attorney General authorising the prosecution.

Evidence was given by William John West, chartered accountant, Nottingham, various stockbrokers with whom the prisoner had transactions, the Registrar of the County Court, who produced the file in regard to the prisoner's bankruptcy, the Official Receiver, who produced his statement of affairs showing a deficiency of over £12,000, and Miss Hazeldine, who said when she had written to the prisoner regarding the estate he replied that it would bring her in £300 or £400 a year, or £7 or £8 a week. She admitted he had sent her small sums at different times to purchase clothing, etc.

The prisoner, who reserved his defence, was committed to take his trial at the next Manchester Assizes.

MARY PICKFORD SIGNS TWO PLAYERS FOR HER NEW PICTURE.

TWO players have been signed by Mary Pickford to undertake important rôles in her next photoplay feature, the title of which is yet to be determined. Holbrook Blinn, famous stage star, at present playing the star rôle in "The Bad Man" in San Francisco, has been chosen to play the King in

Mary Pickford and Ernst Lubitsch supervising the new Mary Pickford production.

this new historical romance, the background for which is picturesque old Spain. The portrayal of the Queen will be undertaken by Clara Eames, another stage celebrity, who arrived in the film colony recently from New York.

This will be Miss Eames's third queen rôle. On the stage she has portrayed Mary, Queen of Scots, and Queen Elizabeth, the latter being perhaps her most distinctive rôle. Miss Eames's resemblance to the famous Elizabeth is so striking that she has been able to play the part without make-up.

Holbrook Blinn's Return to Films.

The engagement by Miss Pickford of Holbrook Blinn marks his return to the screen after an absence of several years. Meanwhile he has risen to the front rank of American stage stars. For the last three years he has been appearing in "The Bad Man," in which he created the title rôle. This play was one of the sensational hits on Broadway.

Sets are rising at the Pickford-Fairbanks studios with rapidity, and Miss Pickford is now busy on her first scenes. She has offered a prize of a handsome wrist-watch to the member of her organisation who offers the best title suggestion for her new picture.

ANNUAL MEETING OF FUTURIST (LIVERPOOL) LTD.

COUN. EDWIN HAIGH, presiding at the annual meeting of the Futurist (Liverpool), Ltd., Cinema, held in Liverpool alluded to the depressed state of the entertainment industry at the present time, and stated that the Futurist Company, similarly with so many others, had suffered during the past twelve months. At the same time, unlike many other concerns, the Company had been successful in showing a profit, and since the termination of the first financial year, there had been, he was very glad to announce, an improvement in business.

A statement by the directors that the local rates on the Futurist establishment amounted to £50 a week, and that the Entertainment Tax collected totalled £150 a week, created considerable surprise amongst the shareholders.

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SCENE FROM "MONNA VANNA."

Monna Vanna.

A superb production magnificently acted, with wonderful crowd scenes. A tremendous box-office attraction.

RELEASED BY APEX FILM CO.

Length, 8,000 *feet.*
Release Date Not Yet Fixed.

"MONNA VANNA," which the Apex Film Co. have selected as the means of their re-entry into the renting field, is easily the most impressive German photoplay that has been seen in this country. Not only is this picture a wonderful spectacle with its tremendous crowd scenes and elaborate settings, but, extraordinary though they be, these are but incidents in a story which is so finely acted that throughout the whole two hours of its screening one is literally held spellbound by a flawless production, which, it is safe to say, will be a tremendous attraction wherever it is shown.

The story, which is adapted from Maeterlinck's famous play, is a powerful drama of the wars between the City States of Northern Italy in the middle ages, and is so concisely told and powerfully acted that during the whole of the 8,000 feet of film one's attention never flags, and interest is sustained continually throughout its entire length. The producer of "Monna Vanna," Mr. Richard Eichberg, has undoubtedly shown real genius in the way in which he has handled this picture, for he has not merely given us a succession of tremendous crowds, but has used his thousands of supers as incidents to show a story which grips the attention from start to finish. In the handling of these crowd scenes we never remember seeing such vast masses of people used so intelligently. It is not, as is usual when thousands of supers are engaged, a mere hotch-potch of movement, but the 30,000 or more people in this picture, under the direction of a producer who knows what he is doing, invests this photoplay with tense and powerful drama that has never been surpassed in any picture that we have had, either from Germany or America.

SCENE FROM "MONNA VANNA."

The story of "Monna Vanna" is based upon a war between Florence and Pisa, and its main incident centres on the condition of the Florentine general, Vitelli, that the saintly madonna, Giovanna, shall come to his tent alone and clad only in her mantle, her honour to be the price that the city shall pay for the food for which they are starving. This gives rise to a tremendous scene, which, for sheer drama, is hard to beat. The acting of Lee Parry as Monna Vanna in this scene alone stamps her as a great film actress, whilst the producer has used rare genius in the manner in which he has made this integral scene in the film stand out. In brief, the whole story of "Monna Vanna" is as follows:

On his way to the Council Hall, where the Doge awaits him after his victory, Guido Gurlino, the Pisan general, sees Giovanna carrying out her humble duty of washing in one of the city canals. Struck by her beauty, he gives an order that she shall be shadowed by one of his retinue. Having secured her in person and failed in his earlier wish concerning her, he desires to marry her. He does so, and when failure in his military task overcomes him, her sympathy is offered without stint. Yet he doubts her innocence.

Later, the Venetian conqueror, Vitelli, who has triumphed over Gurlino, sends a message that he will supply food to the starving Pisans on condition that the bride of Gurlino will come to his tent at night and alone as a pledge of submission. The Pisans are filled with consternation, and fear to tell Gurlino of his enemy's condition. At last the news is broken to him, and he understands the attitude of the hushed assemblage of despairing people. He bursts forth in anger, but instantly his voice is drowned by the many voices in the city square outside. The news has spread among the famished people, and they implore Giovanna to fulfil the condition and save their starving babes.

Within the Council Hall Gurlino has again burst into fierce invective. A sudden silence falls as Monna Vanna, dressed in white, appears. Her husband clutches at her, but she passes on for the sake of the people. As she responds to the conqueror's demand, on her way to his tent the populace throw themselves before her and invoke Divine protection. Arrived at Vitelli's camp, with drooping head, she finds the conqueror suddenly recognises her as the girl who hid and nursed him when dangerously wounded by Guido. He kneels and asks her pardon, giving her her freedom.

Without there is a great commotion. The army has mutinied, and Vitelli is implored to flee. He remains with Monna Vanna, is arrested, and condemned to die. Her appeal postpones his execution, and she plans to free him. At dawn the Florentine troops assault, the Pisans are scattered, Vitelli is freed, Guido Gurlino falls. Soon the Florentines see their victorious general

Review of Ne

All About This

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w Productions.

Week's Pictures.

leading the Pisans against them, and a panic seizes them. There is a pause, and later Vitelli and Monna Vanna are acclaimed the saviours of Pisa.

Unless one is able to coin a new set of superlatives it is difficult to appreciably praise this production. Mr. Eichberg has cast his play with actors who, from the highest to the smallest, give a magnificent portrayal. The film features, in particular, Lee Parry, who enacts the part of Monna Vanna, and this beautiful actress achieves a real triumph. Always dignified, this difficult character is portrayed by Miss Parry with wonderful power, and her performance is an outstanding one. The scene in which she goes to the tent to meet Vitelli is acted by her with superb power, and is a veritable triumph of screen art. Never exaggerated and never over-acted, Miss Parry makes the figure of Monna Vanna one of unsurpassed beauty, and certainly her performance could not possibly be improved upon.

Paul Wegener again gives a powerful portrayal of the cruel general, Gurlino, and in his death scene in particular he is extraordinarily impressive. Olaf Fjord, as the Florentine soldier, Vitelli, is another outstanding figure in this production. A handsome, manly figure, he impresses one with his sheer ability, and, together with Lee Parry, gives a magnificent acting performance. The highest praise is due to the producer for the manner in which he has handled this picture. We have referred to the crowd scenes, which can be said to have the merit of being handled in a manner never before seen on the screen. Not only does the producer handle his crowds remarkably, but his ideas of how this story should be produced are worthy of the highest praise. He has given us, apart from spectacle, a human heart interest story of tremendous appeal, and, aided by wonderful photography, the whole effect is a picture which is impressive to a degree. The settings are unusually elaborate, whilst the lighting is extremely effective. "Monna Vanna" is a great photoplay, superbly produced, and if exploited by showmen will undoubtedly be one of the season's greatest successes. The Apex Film Co. are to be congratulated upon securing such a mighty production.

—E.W.F.

The Sign of Four

Fine British production of well-known Sherlock Holmes story—Excellently produced and containing many thrills.

RELEASED BY STOLL FILM CO.
Length, Seven Reels.
Release Date, September.

SHERLOCK HOLMES is still a great screen attraction, and there is little doubt that the many admirers of Sir Arthur Conan Doyle's famous detective are, for the greater part, potential visitors to any kinema where Sherlock Holmes is to be seen on the screen. For this reason "The Sign of Four," which Stoll's screened to the trade on Tuesday, is certain to be a big money-maker, for in this seven-reel production Sherlock Holmes is seen to greater advantage than in any of the many pictures that have been issued of his exploits heretofore.

Mr. Maurice, Elvey, who has produced this picture, has given us a production upon which it is evident a great deal of money and care has been lavished, has excellently cast his picture, and the result of the finished product is a photoplay that is not only always interesting, but for sheer thrills and excitement is exceedingly hard to beat. The big scene of the film, where Holmes, in a motor boat, is dashing from Twickenham to Barking to cut off the villain, who is en route for that locality by motor car, is well sustained and thrilling to a degree. In addition, the later scene, where Holmes runs his quarry down in a motor boat, is remarkably well done, and undoubtedly these scenes add tremendously to the picture.

The story of "The Sign of Four" makes excellent drama, and, in brief, shows Holmes being consulted by a young girl, Mary Morston, whose father, the late governor of the prison settlement in the Andaman Islands, is murdered on his return to this country. During the time he is governor of the prison settlement he and the medical officer are approached by two of the prisoners, one of whom knows the secret of some buried treasure. They band themselves into brotherhood of the Sign of Four and the medical officer is deputed to fetch the treasure. He does so, and is seized with greed and decamps to England. The two convicts escape from prison and follow him, and after murdering the governor, track the medical officer down, and succeed in killing him even while Holmes is in his house. Holmes, on the track of the murderers, discovers one in a house in Limehouse, and is on the track of Abdulla Khan, the chief criminal, when, on returning to Baker Street, he learns that Dr. Watson and the girl have been decoyed to Abdulla's house at Twickenham. Here Abdulla tortures them in endeavouring to ascertain where the treasure is secreted, and in aiming a missile at him Mary smashes an ornament from its pedestal and

SCENE FROM "THE SIGN OF FOUR."

SCENE FROM "THE MOOR."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

the treasure casket is revealed. Abdulla Khan, with the treasure, and two accomplices carrying the girl, leave the house just as Holmes draws near, and escapes on his way to Barking, where his yacht is moored. Holmes and Watson set out in pursuit by motor boat, and reach the yacht in time to rescue Mary, who is locked below with the yacht on fire. Abdulla Khan abandons the vessel, and continues his flight in a launch which he has brought alongside, ultimately to be tracked down by Holmes, who captures both him and the treasure.

This picture has the merit of being extremely well acted, and Eille Norwood, as Sherlock Holmes, gives a fine performance. There is no doubt that in selecting this capable actor for the rôle of Sherlock Holmes Stoll's have been very wise, and in this particular picture his portrayal of a difficult character is very highly to be commended. Isobel Elsom, as Mary, is very well cast, whilst Frederick Raynham, as Abdulla, gives a portrayal of this sinister character that is without a blemish. Norman Page, Humberston Wright, and Arthur Cullin also act their several parts with distinction, with the result that the picture never loses interest. Maurice Elvey has, in this production, given us a story that possesses excellent continuity, and throughout the whole production there is an air of tense and thrilling mystery which will undoubtedly be well to the liking of Conan Doyle's admirers. The settings throughout this picture are excellent, and the photography exceedingly fine. Exhibitors need have no hesitation in booking "The Sign of Four," for, well exploited, it undoubtedly is a fine box-office attraction.

The Moor

An interesting experiment in the art of adapting Shakespeare to the screen.

RELEASED BY GOLDWYN.
Length, Six Reels.
Release Date, July 16.

WE do not know whether this German film version of "Othello" was given the above title under the apprehension that the British public would not rush to see anything suggesting Shakespeare, or in the hope that "The Moor" might somehow suggest another "Sheik." Possibly it has been retitled since falling into American hands. But we think that the producers, or the purveyors, might very well have stuck to Shakespeare's title in this case—more especially as the picture itself is a very close rendering indeed of the immortal tragedy. It opens indifferently, and plunges us with hardly any preparation at all into the relationship of Othello and Desdemona. But it is not long before the plot begins to brighten up, and we become absorbed in Iago's conspiracy to better his position at the expense of any and everybody in the play. This conspiracy has been dealt with in a masterly manner, the German devotion to "unser Shakespeare" being revealed in every scene and detail. We have only one regret (though it is a very real one) while looking at this picture, and that is that with all this wonderfully arranged drama we can hear no syllable of the glorious verse in which it is clothed. The film "Othello" is certainly a "moving" drama, but its very excellence makes us long all the more for the spoken word, without which no play of Shakespeare's can be said to exult in its authentic life.

From the scenic and spectacular point of view "The Moor" registers yet another triumph for the German studios, and offers to British and American producers innumerable examples of effective technique, lighting, and staging. The acting is not uniformly good. The Othello of Emil Jannings is a solid, sterling performance, marred here and there by peculiarities of make-up. The Desdemona of—(name not given)—is a rather weak and willowy rendering of Shakespeare's heroine. We feel that even if the lady who took this part had really been able to speak her lines they would not have conveyed the poetry and majesty of the master—though, of course, we may be mistaken in this assumption. The best of all was the Iago. We should like to be able to name the actor who took this part, but no text of the cast appeared and no program was supplied. But this Iago was the nimble villain of Shakespeare to the life. He had the intelligence of the German combined with the dexterity of the French actor, and made the part a memorable screen figure.

"The Moor" is an interesting experiment in the art of adapting Shakespeare to the film. It keeps close to the text and stage directions, it is informed by much of the spirit of the original, and it adds something to our growing knowledge of German studio technique. Whether it will succeed with the general public on these grounds remains to be seen.

Hunting Big Game In Africa

A splendid achievement with the camera in an untamed land.

RELEASED BY EUROPEAN.
Length, 9,000 ft.
Release Date, Immediately.

PUT on for the first time in England at the London Pavilion on Monday, this production has immediately taken the fancy of the town. Bored stiff with crazy plots and mawkish sentiment, the public, even in these few days, has shown every sign of rushing to patronise a specimen of film work which substitutes realism for make-believe, and gives us some novel natural history in place of the very unnatural "human" history which forms the stuff of most dramas of the screen.

"Hunting Big Game in Africa" is one of the finest examples of the work of gun and camera combined that have ever been seen in the picture theatre. It is the result of an expedition (not originally designed for commercial purposes) sent out under the auspices of the Oakland Museum of Natural History in California, and in the charge of H. A. Snow and Sid Snow. This is certainly an educational and an entertaining film in the best sense of both words. Moving pictures of African fauna have been secured which introduce us (at a safe distance) to wild jungle animals, the very existence of which must have been unknown hitherto to many people. One of the most striking scenes in the earlier part of the picture is that of "A Million Penguins taking their morning dip." The beach is crowded with these curious birds, who look for all the world as though they were a lot of stoutish old men and women about to plunge into the sea. It is a wonderful effect. Later on come the lions and tigers in their lairs, the leopard seeking refuge from the pursuing party in the branches of a tree, a stampede of elephants, a flock of elands, a herd of gazelles ("juicy morsel" for the leopard), the giraffe (which, we are told, has no vocal cords, and can, therefore, make no sound), and a battle with a huge rhinoceros, which nearly resulted in the collapse of the expedition.

The pictures of the animals are interspersed with scenes of native life in West and Central Africa, which afford an insight into some quaint savage customs. Before Messrs. Snow and their company started out into the wilds they visited one of the De Beers' diamond mines, where a series of very interesting shots were obtained, showing the indentured miners' life underground, the compounds, and other features of the diamond industry.

Three minor criticisms only occur to us in connection with this production: (1) There seems to be rather too much unnecessary killing; (2) The picture is over-subtitled with semi-facetious remarks; and (3) a foreword is allowed to appear in

(Continued on page 41.)

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READ THE VERDICT

OF THE PAPER WITH THE LARGEST CIRCULATION IN THE WORLD.

"Within the Maze"

LES FILMS LEGRAND PRODUCTION

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GRANGER'S EXCLUSIVES, LTD.

***"'Dr. Mabuse'—Masterpiece of film work"*—DAILY EXPRESS**

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Above : Wyndham Standing and Marguerite Marsh.
Below : Rex Davis and Mary Odette.

The House of Granger

presents

The Lion's Mouse

From the Famous Novel by

C. N. & A. M. WILLIAMSON

Granger-Binger Production
Produced by Oscar Apfel.

With

Wyndham Standing and Mary Odette

Supported by

Marguerite Marsh and Rex Davis

ADVANCE PRESS NOTICES.

Westminster Gazette. — "The production by Granger-Binger is excellent."

Film Renter.—"Should find a place in most halls."

Sunday Chronicle.—"The film has the elements of popularity."

Pall Mall Gazette.—"The story is exciting all the way through"

"'Dr. Mabuse' is a work of genius."—THE TIMES.

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The House of Granger

presents

The Sacrifice

HENRY ROUSSELL PRODUCTION

With

EMMY LYNN

and

MAURICE RENAUD

(Of the PARIS OPERA HOUSE).

Above: Emmy Lynn as "Colette."
Below: Emmy Lynn and Andre Pollack.

PROVINCIAL TRADE SHOWS:

MANCHESTER	Deansgate Picture House.	Tues., May 8, at 11.
NEWCASTLE	Picture House, Grey St.	Tues., May 8, at 11-15.
LIVERPOOL	Prince of Wales Picture House.	Wed. May 9, at 11.
GLASGOW	...Picture-House, Sauchiehall Street.	Thurs., May 10, at 11.
CARDIFF	...Cinema Exchange (No. 1 Theatre).	Fri., May 11, at 12-15.
NOTTINGHAM	Picture House	Tues., May 15, at 11.
BRISTOL	...Queen's Picture House, Peter Street.	Wed., May 16, at 11-15.

"'Dr. Mabuse' is without a rival on the screen." – REFEREE.

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Above: W. A. Freshman as "Loman."
Below: "The Tadpoles" decide to strike.

A REAL HOLIDAY PICTURE!

Those who missed it will want to see it!
Those who saw it will want to see it again!

"The Fifth Form at St. Dominic's"

Produced by A. E. COLEBY

From the Classic School Story by

TALBOT BAINES REED

Granger-Davidson Production

RE-ISSUED on DECEMBER 3, 1923. NEW COPIES

What the Critics Say!

"A crowded audience was thrilled and fascinated . . . I have no less wish for it than that it may be seen by schoolboys of all ages, from nine to ninety."

—DAILY EXPRESS.

"One of the most delightful films I have seen for some time."

—DAILY MAIL.

"First-rate clean entertainment for any theatre. . . . Should pack any house wherever it is shown."

—KINEMATOGRAPH WEEKLY.

"'Dr. Mabuse' is a terrific Showman's attraction."—FILM RENTER.

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REVIEW OF NEW PRODUCTIONS—*Continued from page 36.*

which stresses the fact that the film was produced for the "American" public. Apart from these small points "Hunting Big Game in Africa" is worthy of all praise as an example of what can be done with a camera in the untamed parts of the earth. European are to be congratulated on the acquisition of this fine feature.

Where the Pavement Ends

A Rex Ingram production, featuring Alice Terry and Roman Navarro.

RELEASED BY JURY.

Length, Six Reels.

Release Date, August, 1923.

THIS is a story of life in the South Sea Islands, where love and hate run strong. A missionary is there with his pretty daughter, trying to convert the natives. His little conventicle is doing pretty well—judging by the religious fervour of one or two of the black chiefs—but the good work is considerably hampered by the attractions of a rival establishment, a saloon kept by the village boss. One day this fellow and the missionary have an altercation about the facilities for rum drinking, which are spoiling the labours of the church. The saloon keeper thereupon promises to run a "dry" café only—not, however, because he sees the error of his ways, but because he wishes to ingratiate himself with the pastor's daughter.

But the girl is, naturally, not attracted to this bully, having been already fascinated by a young, dark-skinned native, who makes love to her with all the passion of the Southern Seas. He meets her clandestinely, and eventually endeavours to elope with her. This leads to a fracas between the two men, though, of course, the bully loses all chance of winning the girl. The final problem of a white Christian girl marrying a pagan, is settled by the discovery that her lover is really the son of a white settler who married a coloured woman.

The best scene in "Where the Pavement Ends," from a spectacular point of view, is that where the lovers try to elude

SCENE FROM "WHERE THE PAVEMENT ENDS."

the pursuit of the villain and his minions by a perilous passage over some giant waterfalls. Otherwise the settings are not particularly striking, and the characterisation is crude. Star parts are taken by Alice Terry, Roman Navarro, and Harry Morey. The film is a Rex Ingram production, but it can hardly be acclaimed as one of his best.

Her Gilded Cage

Gloria Swanson has the lead in well cast and acted picture.

RELEASED BY FAMOUS-LASKY.

Length, Six Reels.

Release Date, October 22, 1923.

FAMOUS-LASKY'S latest picture in their new program, which was shown in London on Tuesday last, is perhaps the best that has been given by that firm so far this season. It tells a story which, in some of its essential parts, has been used before, but it uses new forms and methods, and the greater part of the length carries the beholder along with

SCENE FROM "HER GILDED CAGE."

without diverting his attention by unnecessary introduction of trifling matter, or weakening the appeal by the stress on a false note. Gloria Swanson is the star, and makes the most of the part of the woman adopting a profession which she loathes for the sake of an invalid sister. The "gilded cage" in which she is immured is the hectic life of a successful cabaret dancer, with its rich rewards and its harsh demands upon a sensitive temperament, and she is throughout eagerly looking forward to the time when her sister's recovery will secure her emancipation from her false and irritating position.

The play opens in Paris, where live the two nieces of the old French aristocrat, Petitfils. They are existing in very penurious circumstances, the old man getting his food on credit from a restaurant, and the two girls attempting to exist on the proceeds of a few music lessons. Of the two, Jacqueline is an invalid, the result of a motor accident in early life, and, as a consequence, is peevish and trying in many ways. Suzanne (Gloria Swanson) gets employment first as a model for a young American artist, but when he makes love to her she ceases to go to his studio. Soon after the old Petitfils hears from his former restaurateur that he is contemplating introducing a cabaret turn into his establishment, customers who come for the cuisine alone being few and far between. This, the old Petitfils, anxious for the repletion of the family exchequer, persuades his niece to undertake the singing and dancing. She agrees after some hesitation, the persuading point being the good which she will be able to effect for her sister by being able to provide for her the nourishment and medical advice which will enable her to recover. At her first appearance she is congratulated by King Fernando, a casual patron of the restaurant, and an American publicity man, also a patron, persuades the restaurateur to boost the girl as "Fleur d'Amour,

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REVIEW OF NEW PRODUCTIONS—*Continued.*

the King's Favourite." Arnold Pell, the artist, enters the cabaret, and is disillusioned to find that the woman to whom he had made love had stepped down to a scorned profession.

But T. Charles Walton, publicity man, will not be satisfied until he has taken the girl to America, where, with true showmanship, he uses all the arts at his command to get the publicity which he declares is necessary, but from which she shrinks. Jacqueline, meanwhile, is being nursed in comfort in a beautiful country home, not knowing the means by which her sister gains the wherewithal to provide her with luxuries. Complications enter when Larry Pell, Arnold's brother, becomes a visitor, and talk turns upon Fleur d'Amour, whose reported brazenness Jacqueline abhors. Larry goes to town, sees Suzanne, and asks her to marry him, but Arnold, arriving, seeks to save his brother from his decision. Then Larry goes to see Jacqueline, and Suzanne arrives too, and the sudden realisation that her sister is the notorious Fleur d'Amour gives Jacqueline the shock which the doctors have long declared is necessary for her recovery, and she staggers to her feet. With Jacqueline cured of her infirmity the necessity for continuing as a dancer in her entertainment, "Her Gilded Cage," is abolished, and the picture ends with Suzanne's acceptance of Arnold Pell, who has again proposed to her.

The picture is well cast, for in addition to Gloria Swanson, who registers admirably the varying emotions of Suzanne, Walter Hiers exaggerates the publicity merchant just enough to make it a caricature. Charles A. Stevenson's Gaston Pêtitfils suggests the old aristocrat to the life. The rest of the acting is good without being distinguished. Dresses and settings increase the attractiveness of the picture, which should find a responsive public.

Jazzmania.

Mae Murray in a ridiculous story with lavish and elaborate settings. A poor vehicle for her undoubted abilities.

RELEASED BY JURY'S.
Length, 6,000 *feet.*
Release Date, *August*, 1923.

IT is quite evident that the producer of "Jazzmania" had well in mind the dancing proclivities of the star, for this picture has merely had money lavished on it for the purpose of showing Mae Murray in striking costumes, generally engaged in dancing, without taking into account any idea of whether the story would appeal to anyone with an average amount of intelligence. In many respects it is one of the stupidest stories that have reached us from America, and viewing it as a whole, one can only feel what a pity it is that a production such as this, costing as it undoubtedly does a considerable amount of money, should have been lavished upon a story that is to say the least of it, utterly futile.

The picture has for its setting a South American Republic where revolution is threatened unless the Queen consents to marry Prince Otto, the Pretender to the throne. She refuses, revolution starts, and an American newspaper correspondent, who is over for the purpose of getting a story, takes her with him to America. Here she is installed in New York as a queen of a high-class cabaret, where Jerry Langdon falls in love with her. All goes well until a representative of her Cabinet comes to America to beg her to return. She returns to her country in time to expose the perfidy of Prince Otto, when the entire populace receives her back into favour and she is again installed as Queen. Her American lover follows her thither, and all ends happily.

This extraordinary picture opens with a real note of fun, and one gains the impression that it is going to be a really riotous burlesque, instead of which, half-way through, the producer has endeavoured to take a serious turn, and from thence onward the picture absolutely falls to pieces. Mae Murray, as Queen Ninon, has, of course, the major amount to do in this picture, and the story is merely a vehicle for portraying her ability as a dancer and also her wonderful costumes. It at the same time serves the purpose of showing as much of Mae Murray as is decently possible. Naturally, this well-known star makes the best of her opportunities and pirouettes in her usual fascinating style, but inasmuch as the picture is neither serious nor funny, it only becomes intensely boring. There is a good cast supporting Miss Murray, each of whom does justice to his or her part in the picture. The settings are unusually elaborate, some of them really reaching heights of artistic splendour. The photography is excellent and the costumes are exceedingly fine.

"Jazzmania" is a picture that will mainly succeed on account of the star; but with an intelligent audience it is likely to find little favour. It seems a tremendous pity that a better story could not have been found to have given this screen artiste a real chance to show to a greater degree of what she is capable.

If You Believe It—It's So

A crook drama which is an acceptable change, in which there is some clever character acting.

RELEASED BY FAMOUS LASKY.
Length, 6,970 *ft.*
Release Date, *October* 25, 1923.

THE reason for the Coué-like title of this film does not become apparent until its closing scenes, and then the statement by one of the erstwhile colleagues of the hero, who has reformed, that he has done so because he believed in "religious guff" and "if you believe it, it's so" seems a thin peg to hang it on. Still, the picture will prove none the less enjoyable on that account.

Scene from "If You Believe It, It's So."

It is a drama which deals with crooks, which, however, gets out of the ordinary rut and should prove acceptable generally. The American police must have a keen sense of humour if it has been screened in places under their jurisdiction; it does not show them in a very good light if the village constable, who comes a great deal under notice, is a fair sample. The villagers, too, to which we are introduced, seem to lack, to a very great extent, that "cuteness" and "pep" which we in this little island have been deluded to believe is possessed by all who come from "way back." But probably these things

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REVIEW OF NEW PRODUCTIONS—*Continued.*

were necessary for the story, and, as it is a story which sustains interest from beginning to end, provided one does not delve too deeply into detail, we can let them pass.

It opens with the arrival in New York of Ezra Wood, a countryman, who is relieved of $1,100, the savings of his wife and himself, by Chick Harris, an all-round thief and gang leader. Chick is standing by when the old man discovers his loss, and offers his help. Subsequent incidents in the old man's company cause Chick to renounce his wicked life, and, incidentally, the wallet. He resolves to reform and, under his new name of Richard Davies, gets to the village of St. Clair as a soap traveller.

Here he gets rooms with the impoverished, but proud, Colonel Williams, who has a niece, Alvah Morley, and with her he quickly falls in love. A fight with a bar-tender, who has robbed the Colonel and pushed him from the saloon, in which he severely trounces his opponent, wins him great popularity, but in particularly Alvah's affection. As a result, too, Frank Tine, a rascally real estate agent, induces him to give up soap selling to join his business. Then in a walk in the woods one day Alvah points out a place which she describes as "her dream house." He immediately takes an option on it, but Tine plans to defraud him on learning of the facts.

Everything is "rose dreams" for Richard Davies—which, by the way, is Chick Harris's real name, and has been kept clean—when a Professor Culbertson, of London, is announced to appear in the village to lecture on the subject of "The Beating Heart." Richard is at the station when the Professor is received in state by the Mayor, and recognises in him an old confederate known as "Sky Blue." The recognition is mutual, and the pseudo Professor insists on taking rooms in the Colonel's house where Dick is, in preference to the best room in the best hotel in the town. He tries to get Dick, too, to join him in his scheme, which is to get the villagers to sign pledges to give donations to a "Beating Heart" Seminary, which are really promissory notes on which, as soon as he has enough, he intends to realise and clear. Dick refuses to join him, whereat "Sky Blue" says he will reveal Dick's past.

Dick pretends to agree, but on the night when the villagers are contributing to the "Beating Heart" cause the noble old Colonel, in all innocence, saves Dick from a very difficult situation by proposing that Dick should be joint secretary and treasurer of the whole affair, as the Professor is so old and deserves consideration. Dick accepts, and after the meeting sees to it that "Sky Blue" gets away *without the pledges* on the last train. Another gentleman who would have been glad of the chance to do so, Frank Tine, the real estate agent, is stopped from doing so by the insurance auditor, who has, after an investigation of his books, discovered he has falsified them to swindle the company, and also to incriminate Dick.

In the closing scenes is shown "The Beating Heart" Orphange, founded by B. H. Culbertson, and Dick and Alvah in an attitude which suggests a happy ending.

There are some humorous touches in this film and some clever characterisation work by one or two players. Theodore Roberts as "Sky Blue" gives a delineation of a quaint and crooked character which will win appreciation, and Ed. Brady as the village constable with no apparent effort extracts the smiles. The subtlety of Dick handing over to him a bribe on the one particular occasion when he wasn't looking for it may, however, be lost.

Thomas Meighan, who is the star in this film, portrays his rôle in his usual capable and pleasing fashion, and the "mix-up" in which he engages with the bar-tender provides a thrill. In particular, the enactment of the part of Colonel Williams by Charles Ogle calls for praise. At no period did he forget his pride, even when he unbends to do noble deeds. Pauline Starke is just the pretty heroine of the story.

The Vengeance of the Deep.

Unusual and interesting scenes in "a safe proposition for showmen."

RELEASED BY WARDOUR.

Length, Five Reels.
Release Date, Not Yet Fixed.

THIS film is a safe proposition for showmen. Indeed, properly exploited and advertised, it should prove a better than ordinary investment. The settings of the story, rather than the actual story itself, supply its main interest, for most of it is enacted on ocean, below it, and 'midst some pretty South Sea Island scenes. In particular, the under-water scenes will capture attention and hold it. Even on the pictures, which have familiarised many unusual sights, "the diver seeking a treasure of gold" is not one of them, and the scenes in which this is depicted should provide cause for wonderment.

There should be a new sensation, too, for the thrill lovers in the sight of a naked diver battling in the ocean's depths with a shark. The remarkable swimming of some of the principals deserves, and will surely win, appreciation. As for the theme of this picture, as has been intimated, there is really nothing very original about it. It had some shortcomings also, which,

SCENE FROM "VENGEANCE OF THE DEEP."

however, will be overlooked by all but the hypercritical in view of the general merit of the production. It demands action more than characterisation from the chief players, and the whole cast have done their work well.

Like many other films, it deals with the love of two men for a maid, but this particular maid is domiciled in the South Seas, which makes all the difference. She is the daughter of Captain Musgrove, a brutal pearler, who has taken possession of an island in the name of his Government and excluded the natives from the pearl beds. For him comes to work a handsome beachcomber named Jean, who quickly falls in love with Ethel Musgrove, who reciprocates his affection. She is in the yacht one day when her father runs down the boat of Tagu, the son of the native chief, who is diving for pearls despite Musgrove's prohibition, and she sees Jean save the life of Fredrico, her father's chief diver, after his life-line has been fouled by Tagu in revenge. He also rescues Tagu after he has been bitten in a battle with a shark, and thus secures the native's undying friendship.

After this Ethel permits him to declare his love. Fredrico, who has noticed Ethel's growing fondness for the beachcomber,

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REVIEW OF NEW PRODUCTIONS—*Continued.*

and has a hold over her father, then demands her hand in marriage, and to simplify matters Musgrove plans to get rid of Jean by getting him to test a patent diving helmet, which has previously proved fatal to a native. Thanks to Jean's preparations, this time the test is successful, and Fredrico, not liking to be beaten by him, dons a similar helmet, and the pair meet at the bottom of the ocean. Here Jean discovers a treasure chest, and plans with Fredrico to keep it secret from Musgrove and to share its contents. They descend that night to bring it to the surface, but Jean is caught by a giant clam, and Fredrico deserts him, gets the chest from the sea, and buries it. The next day he persuades Musgrove to force Ethel to marry him, which she is unwilling to do. Despite her protests arrangements are made for the wedding, but on the day when it should take place the natives, under the leadership of the young chief, Tagu, attack her home because her father has stolen the native pearl hoard. Fredrico, who has been drinking heavily in anticipation of the nuptials, flees from the scene of the fighting, dragging Ethel with him. As they approach the sea a dark figure rises from the water and stalks towards them. It is Jean. Fredrico retreats in terror, while Jean tells Ethel that his rescue was brought about by clinging to a ship's anchor dragging below the surface of the sea, and hearing of her impending marriage he swam ashore. They see Fredrico on the distant cliff, madly warding off the apparition, and with a scream finally plunging into the sea. When they drag him out he is found to be shot. Ethel knows it to be the revenge of the natives, and with Jean hurries back to find Musgrove wounded. Jean's reappearance halts the warfare, and with the intervention of Tagu he is placed in charge of the pearl fisheries. Friendly relations are restored when he opens the precious beds to all.

The Flaming Hour

Burning powder factory in last reel the big item.

RELEASED BY EUROPEAN.

Length, 4,500 *ft.*

Release Date, *August* 13, 1923.

ANYONE who has paid a visit to an explosive factory and been subject to the many precautions which the authorities take to prevent disaster—felt slippers and the like—will become positively nervous as he sees the careless manner in which the explosive factory of Danby and Son is conducted, and are only surprised that the factory keeps intact until the fifth reel. Then all sorts of terrific things happen, reminiscent of a night attack during the Great War.

Frank Mayo is Bruce Henderson, manager of the powder and fireworks plant, and in love with old Danby's daughter, Lucille,

SCENE FROM "THE FLAMING HOUR."

So is Richard Mower, sales manager. Bruce, hot-headed in argument, is dismissed by Danby after a quarrel, and Lucille sides with him and even marries him. Danby gives Mower Bruce's job, unaware that Mower is stealing from him all the time. Bruce and Lucille are happy enough married until Mower calls on Lucille. Bruce flames into a temper, and makes such a spectacle of himself that Lucille leaves him. As he goes down hill in manhood Bruce still is honest enough to want to warn Danby of Mower's substitutions of material in the plant. Disguised as a tramp, he gets a labourer's job in the plant, and soon gets final evidence against Mower. Just at this time Danby and his daughter happen to enter the plant, and catch Mower and an accomplice robbing the vault preparatory to making a final escape. Mower locks the two of them in the vault. Running out he is stopped by Bruce and shoots at Bruce, missing him and hitting some explosives. The plant begins to go up, section by section. Through this hell on earth Bruce has one idea—where is Lucille and her father? The flaming of explosives here and there lights up the human tragedy brilliantly, as one man struggles alone against the blasting power of dynamite and " carries on " until he rescues the pair.

The story is by way of being a preparation for the spectacle of the burning factory, Bruce Henderson keeping matters lively by his penchant for knocking down everyone with whom he does not agree. An average program offering.

Up to the Hilt

French Production with improbable scenes towards the end.

RELEASED BY GENERAL KINEMA FILMS.

Length, *Five Reels.*

Release Date, *November*, 1923.

PRODUCED by the Societe des Films Albatros, with Madame Lissenko, of the Imperial Theatre, Moscow, in the leading rôle, this film introduces many varieties of scene and action before its end, and tells a story whose psychology is somewhat unnatural in its later stages. The husband performs such sudden *voltes faces* that one finds his surprising actions irritating and unbelievable, and although it reaches the necessary happy ending, the story strikes one as unsatisfying.

It opens with a circus scene, in which Valda, a bare-back rider, is the central figure, and is bullied and ill-treated by Pinelli, the circus proprietor. Then she wins a huge sum in a lottery, leaves the circus, and becomes Diane d'Avremont, a woman of wealth, the old fortune-teller going with her as her "mother." Next a seaside scene, where the loss of a turquoise ring introduces her to Senor Pablo Soriano, a South American millionaire. They marry (a good length of honeymoon spooning), and then Pinelli appears and demands money as the price of his silence. The husband overhears, and thereafter appears to suffer from what psycho-analysts call a complex. He upbraids his wife, declares she has married him for his money alone, and, despite her passionate entreaties, leaves her prostrate, torn by conflicting emotions.

When she recovers next morning she finds the house in a turmoil; the furniture is being removed, and a letter is given to her from her husband, in which he declares that he is an adventurer, and thought when he married Valda that he was marrying a fortune. (This was what the present reviewer thought, too.)

After this the picture is full of confusing scenes. Pablo sees Pinelli and promises him money if he can persuade Valda to refrain from defending a divorce suit which he is about to institute—on what grounds is not vouchsafed. She refuses and asks him to call on her. He does so, and seems ready for reconciliation after she has persuaded him. Then she goes to seek for a letter, and as she returns sees him putting something from a bottle into her wine. With a gesture of heroism she

(*Continued on page 49*).

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The Kine Weekly & Moving Picture World
MAY 3, 1923. 45

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OF THE W&F

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AT 11 A.M.

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FRID- MAY-11th	"TILL WE MEET AGAIN"	MAE MARSH.
TUES- MAY-15th	"WHEN HUSBANDS DECEIVE"	LEAH BAIRD.
WED- MAY-16th	"TENTS OF ALLAH"	MONTE BLUE.
SPECIAL ANNOUNCEMENT	"SAFETY LAST"	HAROLD LLOYD.
TUES- MAY-29th	"DESERTED AT THE ALTAR"	BESSIE LOVE.
WED- MAY-30th	"DUSK TO DAWN"	FLORENCE VIDOR
TUES- JUNE- 5th	"A GAMBLE WITH HEARTS"	MADGE STUART.

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starring LEAH BAIRD
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TUES - MAY - 15TH at 11 a.m.

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in "Tents of Allah"

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REVIEW OF NEW PRODUCTIONS—*Continued from page 44.*

drinks the wine, thinking he wishes to be rid of her. Then he drinks a similar draught. But it is not poison. She has proved her love for him up to the hilt, and they reunite to spend together the millions which they have between them.

It will be seen that the final scenes carry no atmosphere of conviction: the changes are too abruptly and disconcertingly made, and the artistes seem to suffer from this. The best figure in the later scenes is the old "mother" of Madame de la Croix—alert, kindly, and convincing. But, then, hers is not such an artificial part.

Catch My Smoke

The Tom Mix-ture as before.

RELEASED BY FOX.

Length, Five Reels.

Release Date, January 21, 1923.

PICTURES of which Tom Mix is the star do not depend upon story to any large extent. So long as they give him opportunity to do doughty deeds, that is all that matters, and in the picture under review he does the fighting and riding and performs the stunts which make his "fans" adore him. Tony, his horse, and he are well in the picture all the time, but the only new stunt is the boarding of a freight car on horse-back in the course of a flight from his enemies. Acting with him is Lilian Rich, who does her share of work, and those who find in the Mix vehicle stimulating entertainment will undoubtedly welcome this picture.

The ingredients have been used over and over again: A crook

Scene from "Catch My Smoke."

ranch manager, who wants the daughter of the murdered owner to marry him, cattle stealing and the employment of the hero on his own ranch as cow-puncher; the discovery of an oil gush on the property and happiness for the hero and the girl.

The Lady Owner

An admirable Walter West racing film, starring Violet Hopson.

RELEASED BY BUTCHER'S.

Length, Six Reels.

Release Date, October 15.

THIS is the usual sporting story in which Butcher's have now become the recognised film specialists. It cannot be said that "The Lady Owner" breaks any new ground in this class of picture, but perhaps the success of that class depends on its adhesion to type. Once more we see Violet Hopson in a sympathetically "sporty" part, beloved by an equally "sporty" gentleman, and preyed upon by a crook. We have the usual race scene, nobbling of the jockey by the villain, the failure of the favourite and temporary discomfiture in the heroine's household. But, of course, it all comes right in the end.

The story, told briefly, is as follows: Sir Richard Tressider, a wealthy financier, despairs of finding anyone who will like him

Scene from "The Lady Owner."

in a disinterested way. Assuming a false name, he goes to a small country town, where he meets Pamela Morland, a lady racehorse owner, who takes an interest in him for his own sake. He falls to her charms, and sends for his son, whom he hopes will fall in love with her. Dick Tressider arrives and does what his father hoped, and incidentally finds out that a friend of Pamela, Morton Buckstead, who holds a mortgage on her property, is a crook who is trying to win her and her estate by making her lose money on her horses. In spite of Buckstead's machinations he rides one of her horses to victory, and wins her a considerable sum of money and then marries her, having introduced her to the man she has shown sympathy to as his father.

Of the cast Violet Hopson does well in the title part, and James Knight acts in a breezy and taking manner as Dick Tressider. The rest of the cast contribute their share, Warwick Ward as the villain being convincing.

What Love Forgives

An old-fashioned, but fairly effective drama, pleasantly acted by all concerned.

RELEASED BY WALKER.

Length, Five Reels.

Release Date, November 5, 1923.

ALTHOUGH constructed on old-fashioned lines, and lacking any striking spectacular attraction, "What Love Forgives" contains at least as much interesting plot material as many so-called supers. This is not to say that the story appeals by any particular humanity or reality it may have about it. As a matter of fact, it is artificial to a degree. But the artifice is neat and skilful, the small "surprise" (for the characters) at the end is not too clumsily led up to, and the acting, if never distinguished, is, at any rate, accomplished enough for its purpose. There is no great star, but, on the other hand, there are no "duds." It is an easy and a pleasant play, and pleasantly presented.

The plot turns on the machinations of a music hall vamp, who is ready to marry, or live with, any man who will provide her with sufficient money. Her speciality seems to be that of flirting with susceptible young men, and then persuading them that they have got her into "trouble." She works this stunt with the hero of the story, Dave Endicott, a budding musical

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REVIEW OF NEW PRODUCTIONS—*Continued.*

composer, and then goes straight away and marries Arthur Haynes, a wealthy business man. Haynes has a musical daughter who is eventually, of course, introduced to Dave. They make a match of it, although Dave is tortured by the vamp's mock reproaches for his "rotten" behaviour. Comes a time when Haynes loses all his money; then his wife sets out to play her trump card with Dave. She knows he is now married, but does not know that the lady is her own step-daughter. Threats of exposure lead to the inevitable climax, when she herself is hoist with her own petard.

The title of the film is taken from the name of a song which Dave has composed, and which runs as a musical thread throughout the picture.

Muriel Ostriche gives a capable impersonation of the calculating vamp. Barbara Castleton is moderately affective in the part of the other woman, and John Bowers is strong and convincing as Dave.

"When Love Forgives" may not rank among the season's best, but it is emphatically not the worst of its kind.

An Island Virgin

Nordisk Five Reeler of greater length than the subject demands.

RELEASED BY NORDISK.

Length, Five Reels.

Release Date Not Yet Fixed.

THE isles of the Southern Seas have a fascination for all lovers of the romantic, and film producers are not slow in endeavouring to translate the glamour and freedom of those far-off countries by means of the photoplay. Results differ; a good story is enhanced by these outlandish beauty spots, snapped and spread before the kinema patron's eye; a poor story does not benefit by this embellishment to a great extent. So completely had this savage beauty entered into the soul of the producer of "An Island Virgin," that he seemed loth to leave his happy isle, and thus a vast amount of footage in the film is occupied in trifling details, such as lighting fires and milking goats, the picturisation of which more naturally belongs to the interest film.

Really, there is not sufficient story in "An Island Virgin" to make up five reels without resort to this very obvious padding, and even in the first reel, the incidents of which happen in Europe, many occurrences and some speeches retailed in subtitle could have been much more concisely presented. The reasons which led to the young man's banishment for a year's trip round the world take quite a lot of film to display, and the story which matters—his shipwreck and the meeting with the island virgin on the foreign shore—does not open until well into the second reel. Kate Reise is the wild girl, and her shapely limbs and unconventional dress add to the picturesque charm of this section.

Upon the return of lad and lass to civilisation troubles begin, and the virgin's lack of understanding of the restrictions of European society create some comedy scenes that give a new turn to the picture. But even at the end a heavy speech had to be made, which rather weighted down the picture, its diction being pompous and elaborate.

For its attractive star and wild scenes the picture may be appreciated. Its undue length, compared with the small quantity of story, will, however, prejudice its reception.

CONSTANCE TALMADGE IN NEW SEVEN REEL PICTURE.

Scenes from "Polly of the Follies," which Associated First National will pre-release at the Marble Arch Pavilion on Monday next.

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ROUND THE MANCHESTER TRADE

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

The Right to Speak at C.E.A. Meetings—Sports Association Picnic—Councillor W. Leslie Knight dead—A Rumour Denied,—The Theatre Royal For Sale —Another Exhibitor Joins the Renting Side—Renters' News.

WHILST there may have been some justification for the complaints made at the meeting of exhibitors in Preston last week by Mr. A. Wilkinson (president of the C.P.M.A.), that the C.E.A. had ignored overtures of co-operation on the subject of the tax from his body, neither this gentleman nor Mr. W. H. Huish, the C.P.M.A. general secretary, can complain that they did not get a fair hearing on this occasion. They found an indulgent chairman in Major Gale, O.B.E. It is true that during Mr. Huish's peroration some of the members became restive, but, then, they wondered by what right Mr. Huish was in attendance at the meeting at all. Mr. Huish claimed the right because he had been appointed by some 20 members, and at one time during the proceedings mentioned something regarding 17 proxies. Still there was wonderment. I don't know anything regarding the constitution of the C.E.A., but it surely does not provide that a member may appoint anyone to represent him at a meeting, as, for instance, his office boy, or the husband of his charwoman, or even a crank who is opposed to the films and all and everything connected with them. The pressmen have been missing a big chance if it does, for in the past, when they were excluded from meetings (Mr. Huish was C.E.A. branch secretary at the time), they might have gone along and said they'd been appointed to represent members whom they could have found out beforehand were not likely to attend. Had it worked once it may have been worth while. Major Gale ably presided over the Preston meeting, and the wisdom he exercised in a difficult situation had probably a more desirable result than the might of right which less patient chairmen would have called into action.

Benefit to Veteran "Star."

On Wednesday, May 16, at the Palace Theatre, there is to be a complimentary benefit to Mr. Harry Liston, the veteran entertainer of "Merry Moments" fame, who is about to celebrate his 80th birthday. Mr. Liston is not unknown in the local film world, for when he was over 70 he assumed the management of the Rusholme Electric Theatre. It was here, by his kind permission, that "The Movies Concert Party," an organisation formed by trade members to entertain wounded soldiers and to aid war charities, gave its first performance. And on that occasion Mr. Liston, although he must have then been around the age of 75, gave a "turn" which included a dance. His friends in the trade will wish him a bumper benefit.

"Charlie" Murray, Slide Writer.

Speaking of Mr. Liston reminds me that another "star" of other days who has passed the allotted span of life is identified with the trade here as a slide writer. I refer to "Charlie" Murray, who has topped many bills in his time, and whose name has been one for managers to conjure with. His slides are exceedingly artistic and well written considering his great age, and I'm glad to say he has a fair number of clients to keep him going.

Eye Strain Relieved at Piccadilly.

An apparatus which, it is said, reduces eye-strain has been adopted at the Piccadilly Theatre, and according to a lay critic who has had it specially demonstrated, "it is one of the biggest things for the kinema discovered in recent years."

"Backward" Sub-Titles.

The idea of presenting pictures from the rear, which has been introduced lately to Manchester, is not new, although the methods in connection with it may be. There was, and possibly is still, a hall in Bolton where the audience could sit both in front and back of the screen. Of course, those at the back paid the low prices, for they had the difficulty of reading the sub-titles backwards.

"Whom the God's Would Destroy."

Miss Seligmann, of Clarion, has now news of the long-awaited big production, "Whom the Gods Would Destroy." This is to be screened in London next week, but probably not until the end of May here. Mr. Seligmann is going to its *premiere*, and whilst in the Metropolis hopes to negotiate one or two big deals, particulars of which should be forthcoming for next week's issue.

Theatre Royal for Sale.

The latest information regarding the Theatre Royal, the vicissitudes of which, since it became a kinema, have kept attention focused on it, is that it is to be sold by private tender. This is pursuant to Order of the Registrar of Companies (Winding-up) dated April 16. It is to be sold as a going concern, and the official notice says that the theatre is held for a term of 99 years from June 24, 1921. The usual forms can be obtained from Messrs. Wedlake, Letts, and Birds, solicitors, of London, and Messrs. W. B. Peat, Wenham and Co., chartered accountants, of 21, Spring Gardens, Manchester.

Sports Association Picnic Date Fixed.

The third annual picnic under the auspices of the Trade Sports Association is arranged to take place on Sunday, June 24. Matlock will be the destination. It may not be generally known that this will be the sixth picnic organised for the trade members in these parts, two of the most successful having had Chester as their venue.

Death of Prominent Preston Exhibitor.

It came as a very great shock to me, as it must have been to all who knew him, to learn of the death of that prominent Preston showman, Councillor W. Leslie Knight. Only a week or so ago I was present at the meeting of West Lancashire exhibitors in his town, at which he was in attendance, and, as reported in our last week's issue, spoke, bringing up the subject of the P.R.S. for discussion. From particulars to hand, I understand that he was on duty at his kinema, the Theatre Royal, Preston, on Saturday, but on Sunday took ill, and within

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ROUND THE MANCHESTER TRADE—*Continued.*

24 hours passed away, the cause of death being stated as bronchial pneumonia. He had been connected with amusements in Preston for ten years, and previously had a hall at Bootle, Liverpool. He took a great deal of interest in the problems of the trade and its politics and had many friends who will greatly regret his death.

C.E.A. Condolences and Wreaths.

Councillor Knight's death was sympathetically referred to at the C.E.A. Branch Committee meeting, which preceded the general meeting (reported elsewhere) on Tuesday last, and it was carried that a letter of condolence should be sent to Mr. Knight's widow and a wreath sent by the Branch. The West Lancashire Branch, it is understood, also provided a wreath.

Another Exhibitor Becomes Renter.

There have been frequent arguments among the trade members here as to which is the more profitable side of the business, and there would seem to be an opinion among the exhibitors that the side opposite to theirs is. Following Allan Farman, who gave up the management of a Blackburn theatre to represent European, another prominent East Lancashire showman, Walter Kay, has left the Grand, Burnley, to manage the local Regent Branch. Mr. Kay was a kinema manager for a lengthy period before and after the war and before going to Burnley, when the Grand was opened last September, had control of the Empire and Gem Halls, Middleton.

A Rumour Denied.

An advertisement in our last week's issue stated that Mr. Joe Fuller controls "Monna Vanna" for Yorkshire among other territories, but this was not correct. Mr. Fuller has asked me to emphatically deny the rumour which is being circulated that he is one of the directors of Keyeitics, Ltd., the company which has taken over the Gaiety. This is not so.

A Successful Show.

"Peter the Great," which was screened under F.B.O. auspices at the Gaiety on Tuesday morning, was enthusiastically received by a very representative audience. There was particular praise for the introductory music and the orchestral accompaniment rendered under the direction of Ludwig Blattner.

Primus Trade Shows Resumed.

E. B. Hyde, of the Primus Film Control Co., advises me that his firm will resume trade showing on Monday, the 14th inst., when, at the Piccadilly, "Stardust," featuring Hope Hampton, will be presented. It is some time since Primus last held a trade show, but Mr. Hyde is confident that "Stardust" will prove a picture it has been well worth waiting for.

Wally Baker's Temporary Change.

For a period of four months the popular manager of the Palladium, Stockport, Wally Baker, is to relinquish the managerial reins there. During his absence he will have charge of the enterprises of the Lawrence Wright's Music Company enterprises in Scarborough. He expects to return to the Palladium about September.

Bowling Handicap Next Friday.

I am asked to mention that the Trade Bowling Handicap takes place on Friday this week at the Victoria Hotel, Urmston, and not on Wednesday, as previously mentioned in our columns.

Another Impending Removal.

Following the announcement last week of Stoll's impending move to King Street West, comes the information that in the near future the Fox branch will join them in that street at No. 38. These are only two of the firms which during the next several months are likely to be found established in new premises.

Harold Lloyd's Next.

Preliminary reports regarding the latest Harold Lloyd feature film, "Safety Last," have excited the interest of local showmen in this picture, and its trade screening here will be keenly awaited in view of the great success which has attended "Doctor's Orders." In this part of the world Lloyd is regarded as Chaplin's greatest rival as a mirth provoker.

"Blazing an Airway to India."

Lionel Gilling intends to launch the great flight film, "Blazing an Airway to India," in this territory on Thursday, the 14th inst., when it will be submitted to the Liverpool viewers. The Manchester presentation will follow later. In connection with the exhibition of this interesting picture hereabouts, I gather that Mr. Gilling has several interesting schemes in view and it is a subject which is likely to attract the viewers in good numbers.

The Central Kinema Building Scheme.

The demolition of the building on the site of which is to be erected a new up-to-date building, which has been offered as central premises for the whole of the trade, is now in full swing. But up to the present there is not a great deal of support coming for the proposed scheme. There are quite a number of exhibitors who favour the idea, from the point of their own convenience. If all the renters were housed in one building it would save them much time and trouble. But the renters who are the people chiefly concerned, and without whose support the scheme couldn't be successful, do not seem to be impressed with the advantages it might offer to them. Although there are a number of them who, owing to the new regulations in regard to the storing of films and other circumstances, must find new premises shortly, there are indications that they will look elsewhere than this new building for them as Stolls and Fox have done. The erection of the building will be proceeded with, however. It was never intended that it should be primarily built for the trade, and the suggestion that it be used for a central kinema building was one of good intention which, in some ways, it is a pity is not to be acted upon.

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MISS LEE PARRY.—"One of the handsomest women ever seen in a film."—*E. A. Baughan, "The Sunday Chronicle."*

THE APEX FILM CO., LTD., 5 Denmark St., London, W.C. 2.

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First Reviews of

Acclaimed: By the press a AND By the trade

THE TIMES.

Monna Vanna, Maeterlinck's play, which was at one time banned, has been made the basis of one of the most impressive films which, so far, has come to us . . . . The supreme incident is the going of the saintly, handsome Giovanna from besieged Pisa, alone and clad only in her mantle, by night, to the tent of the victorious Florentine General, her honour to be the price of a food convoy for the starving Pisans. In the treatment of this self sacrifice in the film there is solemn, moving beauty and nothing to offend. The producer has allowed it to be an incident in a series of tremendous pictures . . . . introducing apparently tens of thousands of people. Miss Lee Parry acts with gentle charm and dignity in the title part, and Mr. Olaf Fjord plays well the temperamental, chivalrous Vitelli, who spares Monna Vanna the promised indignity, and, for love of her, comes to leading the Pisans against his own mutinous troops.

THE SUNDAY CHRONICLE.

(E. A. Baughan.)

. . . . Monna Vanna, a film of which we have heard a great deal.

It is an elaborate and wonderfully produced spectacle . . . . the crowds have been splendidly stage-managed, and the acting of Paul Wegener and Olaf Fjord is quite out of the common.

Lee Parry as Monna Vanna is one of the handsomest women one has ever seen in a film. . . . . .

The incident of Monna Vanna's visit to Prinzvalle's tent to save the starving populace in Pisa, is retained in the film. . . . . .

The film is an impressive example of film art.

DAILY EXPRESS.

(G. A. Atkinson.)

Monna Vanna, the banned Maeterlinck play . . has been turned into a super film of unimpeachable taste and beauty. It was shown at the Alhambra Theatre with the British Board of Film Censors' "Universal" Certificate. This achievement may be due primarily to the undoubted beauty and ability of Miss Lee Parry, who plays the title rôle . . . but it is also due to the manner in which the story of simple human interest has been merged into a tremendous panorama. . . . . .

The fact that Monna Vanna. . . . . is sent as a hostage, clothed only in a mantle, into the tent of the Conqueror, is an insignificant item in a vast spectacular tide of romance, which at times seems to include at least a hundred thousand people.

THE DAILY MAIL.

Monna Vanna . . . . a poetical drama, has been transformed into a first rate melodramatic spectacle . . . . the audience . . . can enjoy a film of pomp and magnificence.

Some of the scenes are remarkable in their suggestions of vast armies of people . . . apparently numbering tens of thousands, advancing across wide plains, forests of banners, the clash of battle, the hunger and despair of a besieged city, are all shown in the very best manner of the "super film."

Lee Parry, as Monna Vanna acts in a way to convey a woman's noble goodness and patient resignation.

MORNING POST.

The film version of Maeterlinck's Monna Vanna . . was shown to the trade and press . . . at the Alhambra

The play was refused a licence for a dozen years or more by the Lord Chamberlain, and in July 1914, the ban was removed, and Mr. J. T. Grein gave performances of it at the Queen's Theatre. As is so often the case with banned plays, it did not prove to be so terrible an outrage against propriety as was feared at first. The trouble with the play arose over an incident involving the visit of Monna Vanna, the wife of Guido Gurlino, to the tent of Vitelli. Vitelli had offered two alternatives, the surrender of Guido's wife to himself, or the wholesale sack of the city. Monna Vanna surrenders herself, but Vitelli finds that she is the woman who once saved his life after Guido had wounded him.

The film elaborates the story greatly. There is an abundance of striking massed effect, and the beautiful settings are imposing . . . with regard to the acting, Miss Lee Parry, as Monna Vanna, has beauty . . . . Messrs. Paul Wegener and Olaf Fjord make good impressions, and the crowds . . . . . are effective.

WESTMINSTER GAZETTE.

The film version of Maeterlinck's famous play . . . is a personal triumph for Miss Lee Parry, who makes her debut as a film star.

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"Monna Vanna"

s a mighty film achievement.

as a Wonderful Winner.

THE CINEMA NEWS. (M.C.).

Every . . . and scene reveals a dignified splendour, a rich grandeur into which no taint of garishness ever intrudes. Against such a background the *dramatis personæ* pursue their way in stately fashion. . . . The film has been most artistically produced, while the handling of the crowds . . . is nothing short of marvellous . . .

A story of intrigue and struggle through which the sweetness and purity of a noble woman gleams as a thread of untarnishable gold in an age-worn tapestry.

Lee Parry, as Monna Vanna, acts with intuitive charm, and moves regally through the vicissitudes of her fate. Her beauty is as a gleaming pearl that enhances the brilliance of the setting.

Such a superb spectacle is bound to draw its own public . . . the scenes have the soft beauty in tone and expression of an old mezzotint. Chiefly, one is struck by the dignity of the presentation and the magnificence of the settings. "Monna Vanna" undoubtedly marks an epoch in artistic production.

THE BIOSCOPE.

In settings of almost unexampled beauty and magnitude is developed, with great dignity, but rather laboriously, this elaborate version of a play by Maurice Materlinck. Scenically, the production is a masterpiece, and the acting is well attuned to the stateliness of the production . . . From the point where Monna Vanna enters the Florentine general's tent—to discover with joy that he is the man she succoured months before—the story increases both in human appeal and in dramatic intensity. The concluding scenes strike a lofty, almost epic, note. . . .

As Monna Vanna, Lee Parry, statuesquely beautiful in her stately robes, gives a graceful and dignified performance . . . and other rôles are skilfully played.

No praise can be too high for the vast settings, which are as solid and finished as though they were built of stone and marble. Extraordinary, also, is the skill with which the director has managed his huge crowds of warriors and citizens, who, in some scenes, are packed, as a surging mass of humanity, as far as the camera can see. The photography—enhanced throughout by careful lighting effects—gives full pictorial value to the many impressive compositions of the scene-architect.

"Monna Vanna" should prove a strong attraction for discriminating audiences.

W. G. FAULKNER'S FILM REVIEWS.

"Monna Vanna" comes out on top by reason of the fact that it unites with spectacle big heart interest. The story, which is adapted from Maeterlinck's play, banned here as a stage play for many years . . .

Monna Vanna is played by Miss Lee Parry . . . beautiful in real life . . . gives a very good performance.

As a spectacle this picture is amazingly good. In heart interest—for it is really a very good story—it reaches at times the heights of strong drama.

The great crowds . . . are as good, and in some respect better than anything Griffith has shown us.

KINEMATOGRAPH WEEKLY.

The story shows a woman's double sacrifice for the people of a town and her eventual finding of happiness in the love of a man to whom she would have sacrificed herself.

. . . There is quite a strong spectacular appeal combined with some fine dramatic scenes and . . . good acting.

The settings are very fine indeed, spacious, restrained, and imposing, while the crowd scenes are on a very big scale.

There has been no attempt in the picture to introduce a comic element, and in this respect it scores . . . .

The lighting is excellent and the casting very good indeed . . .

. . . Lee Parry makes an effective and inspiring Monna Vanna.

APEX FILM Co., Ltd., 5, Denmark St., London, W.C. 2.

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in Oscar Wilde's "Salomé"

Direction by Charles Bryant

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Trade Movements in the Midlands.

Advance Booking Experiment—Hippodrome in the Market—New Home for Trade Club—European Staff—First National's New Offices.

By our Birmingham Correspondent.

AT Birmingham suburban kinemas the twice-nightly system is steadily being adopted in place of the continuous program whenever an outstanding feature is being screened. Exhibitors who have tried the experiment are satisfied that it is of mutual benefit. Patrons appreciate the definite times of starting the program, while the exhibitor finds that box-office receipts do not suffer.

Advance Booking.

Another innovation for which the Coronet (Small Heath) was responsible is the reserving of seats in all parts of the house. This to a large extent reduces the waiting queues and has proved highly satisfactory. No matter what the program may be, patrons at this suburban house can reserve their seats for any performance at slightly increased prices. Other local exhibitors who occasionally adopted the twice-nightly system also find regular habitues prepared to expend a few coppers more in order to make sure of a seat. This week Mr. E. Hewitson, of Smethwick, tried the advance-booking system at the Majestic Theatre (Bearwood), where the Griffith's feature, "Orphans of the Storm" was the star item. The experiment will be repeated by him at the Empire next week, where the "Orphans" will again top the bill.

The Hippodrome.

After being closed since [illegible], the Hippodrome (Birmingham) comes into the market again shortly. A few decades ago it was one of the city's most popular music-halls, but, like the Gaiety Theatre, it was not kept in the best state of repair. Just before the outbreak of the war it had a fairly successful career as a kinema variety hall, but it failed to withstand the trade slump. Well situated, the Hippodrome, which now belongs to Variety Theatres (Birmingham), Ltd., has a seating capacity of 2,000, and an internal reconstruction scheme would make it a fine addition to the city's kinemas.

A New Home.

Like its neighbour, the Press Club, the Birmingham Kinema Club has been forced to find a new home, the owners of the property requiring the rooms for professional offices. The members have found suitable rooms in the heart of the film-renting quarter, and at the last meeting decided on a scheme for altering and decorating them. By the way, the departure from the Midlands of Mr. W. G. Thompson, late of Gaumont's, has resulted in Mr. W. Grocock following him as chairman of the Kinema Club. Mr. Grocock is financially interested in several local kinemas.

Mr. Moryd Sheridan.

Mr. Moryd Sheridan, for so long the manager of the Theatre de Luxe, and now the Regent Picture House (Birmingham), has transferred his affections to the renting side of the trade. He has just joined the Midland staff of the International Cinematograph Corporation, whose Birmingham Branch is in John Bright Street.

European Staff.

Mr. S. Jackson, who was recently appointed Midland manager of the European Company, has now appointed his outside staff. Mr. Victor Jones is handling the features in the Birmingham area, while Mr. Le Blonde has charge of the booking of short stuff in the same territory. Similarly Mr. H. Bernow, who was formerly with the Phillips Film Company, and Mr. H. Proctor, will cover the Derbyshire, Notts and Leicester territory. Mr. Jackson's latest offerings include the Carl Laemmle feature, "Driven."

First National's New Home.

Next week Messrs. Ernest Reed and Ralph Solomon, of Associated First National, hope to remove into their palatial offices on the ground floor of 1-5, Hill Street, Birmingham. The premises were formerly occupied by the old General Film Co., and during the past month have been undergoing renovation. They include a spacious private theatre in the basement, which has been tastefully decorated. On the ground floor, in addition to a general office, special rooms have been arranged for the managers and outside staff, while visitors will be received in a comfortable reception room. The premises have been redecorated and refurnished throughout, and the company will have ample room for large window displays. By the way, "Tol'able David" had its first run at the Lozells Picture House (Birmingham) last week, where it drew capacity houses throughout the week. That astute manager, Mr. Augustus Collins, had a magnificent lobby display which proved its worth.

A Wardour Note.

Although a newcomer in the Midlands, Mr. M. Lawton, of Wardour Films, is making good progress. Joining F.B.O. in Scotland when he was demobbed in 1919, Mr. Lawton left that firm last year for Stoll's, for whom he covered the same territory. He is now handling a trio of strong features in "Queen of the Moulin Rouge," "The Sheik of Araby," and "Moon Gold." The first named did wonderful business at the Alexandra (Coventry) last week, while "The Sheik of Araby" has been booked freely throughout the Midlands. "Moon Gold," which is a two-reeler, is an artistic fantasy of pierrot and pierrette.

Ideal's Latest.

Mr. Harold Boodson states that he will shortly be holding a trade show of Ideal's latest feature, "This Freedom," starring Fay Compton. Forthcoming offerings include "Old Bill Through the Ages," a first-class comedy featuring Syd. Walker, and "Typhoon," said to be Hurricane Hutch's masterpiece.

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Kinema Activities in Liverpool Area

Exchange Benefits by Movie Carnival—Sunday Dances—A Managerial Change—New Halls Hanging Fire.

From our Liverpool Correspondent.

I HEAR that Mr. J. H. Dovener, vice-president of the C.E.A., and chairman of the North-Western Branch, has returned home after a holiday on the Continent extending over two months. In his absence Mr. Fred W. Worswick, of Wigan, vice-chairman of the Branch, has proved himself an able deputy. So soon as Mr. Dovener has got into harness again, Mr. G. Dudley West, secretary of the Branch, will take steps to make an appointment for a deputation representing the Branch to wait upon the Liverpool entertainment Licensing Justices with regard to the much vexed question of the procedure to be followed in reference to the submission, or otherwise, beforehand to the police of films to be shown at kinema matinees where children form the bulk of the audience.

Exchange on a Sounder Basis.

As the result of an elaborate "movie" Carnival and another special effort, both of which yielded substantial amounts, the financial position of the local Kinema Exchange has been placed upon a sounder basis than has been the case since the inception of the institution. Thanks for this gratifying state of affairs are largely due to the officiating executive officers, prominent amongst whom are Fred Weisker (chairman), Arthur Russell (vice-chairman), and J. C. Oldfield (secretary). A much-appreciated source of revenue is that derived from fees paid for the use of the Exchange Theatre for trade shows, the managers of several renting firms with Merseyside establishments having recently shown their loyalty to the Exchange by making it the *venue* of many of their private exhibitions. At the same time the Committee are in a position to arrange for still many more trade shows than are being held in the Exchange at the present time.

Sport Projects.

In connection with the kinema industry locally there is a movement on foot having for its object the arranging of cricket matches, bowling fixtures, and other athletic events during the coming summer. A Games Committee has been appointed, of which energetic members are such well-known members of the trade as M. Mott Cowan, Frank Chisnall (Vitagraph), and W. Hughes, of the Sefton Kinema, Smithdown Road. It is hoped that within the next week or two arrangements will be sufficiently advanced to make a start upon a comprehensive athletic program. Interested members of the industry are invited to get into touch with the Games Committee at the Kinema Exchange in Bold Street.

Sunday Evening Dances.

One of the most convivial features of Sunday evening life in Liverpool is the weekly dances held in the Kinema Exchange. These events are jointly promoted by the "powers that be" of the Exchange and the local branch of the Actors' Association, whose Liverpool headquarters are in Adelphi Chambers, Lime Street. The attendance at the dances is numerous and representative of members of the kinema trade, both on its renting and exhibiting sides; and also of members of the theatrical profession, who happen to be fulfilling engagements in the city. Incidentally, these weekly dances add considerably to the financial benefit of the Exchange.

To Manage Picturedrome, Widnes.

Formerly for five years manager and licensee of the Palladium, West Derby Road, Liverpool, and afterwards engaged in a similar capacity at the Cromwell Kinema, Pendleton, Mr. Ernest McCall, senior, has been appointed to the management of the Picturedrome, Widnes, and "took over" last Saturday. It is his intention to show all the best films. He succeeds at Widnes Mr. Arthur Bell, who is a well-known personality in local picture circles, and has, I understand, acquired the lease of another kinema in the Widnes district, having made substantial internal alterations calculated to promote the comfort of patrons. With regard to Mr. McCall, while he was at Pendleton his health broke down, but, in the service of Jack Hodson and Jack Goddard, the popular film renting agents, of Liverpool, as outside representative for the Lancashire area, he soon regained his former robustness, and he is now quite the Ernest McCall of former days.

Reg. Askew's Bereavement.

His friends will learn with regret of the bereavement which has befallen Reg. E. Askew, formerly manager in Liverpool for Granger's Exclusives, in the death of his wife.

New Halls Hanging Fire.

Though magisterial sanction has been obtained for the construction of several picturedromes in Liverpool and the district controlled by the city licensing entertainment magistrates, but little building work is in progress as far as the erection of kinemas is concerned. Indeed, if it be the intention of the promoters of the schemes concerned to materialise them, in many cases they will have to be applying before long for an extension of the six months within which it is a practice of the Liverpool justices to stipulate that building operations must be commenced from the date of approval of the plans. It is generally felt that "tightness" of money, owing to the present state of trade, is the main reason for the holding up of many of these schemes. To a considerable extent that may be so, but to the merest layman it is obvious that, unless there is to be a scrapping of some of the older kinemas in various parts of the city, Liverpool has just about reached the limit as to the number of picturedromes its population can support. Meanwhile, the Casino, which occupies a commanding site in a thickly-populated district at the corner of Beech Street and Fairfield, is approaching completion, and satisfactory progress is being made with the construction of a new kinema at the corner of Cherry Lane and Queen's Drive, Walton, in the north end of the city.

"Robin Hood" at Olympia.

Advertised as "not to be shown elsewhere in Lancashire this season," the film "Robin Hood," featuring Douglas Fairbanks, concluded on Saturday night a fortnight's engagement at the Olympia, Liverpool, where it proved a great attraction.

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News and Notes from Newcastle.

Sequel to Gateshead Decision—Visit of the C.E.A.—Musicians' Wages—Broadcasting.

From our Newcastle Correspondent.

THERE has been a sequel to the refusal of the Gateshead Justices to allow Sunday opening of the kinemas in the borough. The unemployed women do not appear to be going to allow the matter to rest, as the hon. secretary of the Gateshead Unemployed Women's Committee, Miss Wilson, has sent a letter to the Northern Branch of the C.E.A. offering to arrange for a deputation to the Town Council to protest against the recent decision of the magistrates, particularly as the application was accompanied by an offer from the exhibitors to contribute £300 to the Borough Distress Fund. As the matter is one which affects Gateshead showmen alone, it has been delegated by the branch to the Gateshead members to deal with as they consider best.

Visit of C.E.A. Council.

Arrangements for the visit of the General Council of the C.E.A. to Newcastle on May 9 have been completed by the members of the Northern Branch, who extended an invitation to the Council to hold their May meeting in the city. The Council meet at Grainger Chambers—where the branch conduct their deliberations—at 11 a.m., and an adjournment will be made for luncheon to the County Hotel. Tickets are available for the luncheon at 5s. each, and the secretary, Mr. Alfred Smith, has intimated to the members that early application for tickets is necessary, as accommodation is limited.

Traveller in Accident.

While canvassing the Lake District, Mr. W. Nairn, one of Gaumont's outside representatives, had an unpleasant experience last week. He was in a motor bus travelling from Ambleside to Windermere when the bus collided with another vehicle. As a result of the impact Mr. Nairn received injuries to his face and left eye, and he has been off duty since the occurrence.

Decrease or Increase?

Exhibitors connected with the Northern Branch of the C.E.A. have been considering the wages question, and came to the conclusion that the time was opportune to inform the musicians of their intention to reduce the salaries by 12½ per cent. This intimation was conveyed to the secretary of the local branch of the Musicians' Union. The reply received by Mr. Smith, the secretary of the Northern Branch of the C.E.A., when read to the members at last week's meeting, caused some laughter. The musicians' answer was an application for an increase of ten per cent. The matter has been referred to the Wages Conciliation Board to be dealt with.

A New Traveller.

Mr. W. J. Patrick has joined the staff of the Associated First National as outside representative. He is one of the best known members of the renting side of the business, having been connected with the High Level Exclusives for several years.

Employment of Ex-Service Men.

Members of the Northern Branch of the C.E.A. have had their attention drawn to the number of ex-officers and men who are unemployed. This has been brought about through the Newcastle and Gateshead Chamber of Commerce having sent a letter to the branch secretary (Mr. Alfred Smith). Accompanying the letter was a list of men wanting employment, and the secretary informed the members that if at any time they desired to consult the list they could have access to it.

Arc Lamp Demonstration.

Mr. H. T. Holdstock, the local manager for Gaumont's, had a demonstration of the new Mirrolite arc lamp at the Westgate Road Picture House, Newcastle, last week. It was voted a great success by the exhibitors present, and Mr. Holdstock states that as a result he has secured several orders for the new invention.

Struck Out.

The question of broadcasting was down for discussion at last week's meeting of the Northern Branch of the C.E.A., but owing to the meeting having been of a protracted character it was agreed to allow it to be struck out. Mr. F. W. Morrison's comment on the subject was that the exhibitors might as well try to stop the water flowing under the Tyne bridges as to try to prevent broadcasting.

Associated First National.

Mr. W. H. Linden Travers, territorial manager for the Associated First National, informs me that he continues to receive many inquiries for the firm's pre-releases, which include subjects featuring Jackie Coogan as well as Norma Talmadge.

NOTES FROM BARROW-IN-FURNESS.

THE industrial outlook in Barrow has considerably improved, but business at the various picture theatres is not what managers would like. The number of unemployed men has been reduced from about 12,000 to 8,500, and gradually more men are being required at the shipyard, where some good orders are held. Notwithstanding all the unemployment a local manager states that he turned "money" away every night last week at the first house when he was showing "The Eternal Flame." A tableau outside the theatre proved an attractive advertising stunt. Second houses generally are only poorly patronised, and some of the houses are having losing weeks.

There is some dubiety as to what is to become of the Salthouse Pavilion, which was closed some time ago and against which Messrs. Granger have obtained a compulsory liquidation order. It is felt that if the theatre was sold now, when trade is so bad, it would probably not bring more than would cover the bank overdraft, in which case the creditors would get nothing, while the shareholders, most of them working men, would lose all their money. If possible the theatre will be let, and the Receiver, who was appointed when the building was closed, has received a few offers by persons seeking to rent or lease the theatre. If this were done it is felt that, given an improvement in trade—and the outlook is decidedly better—there might be a chance of the proprietors saving their capital.

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QUESTION OF FILM INSURANCE.

Renters' Claims for Fire Damages.

(By our Newcastle Correspondent.)

THE destruction of a quantity of films near Sacriston on Easter Monday had a sequel at the meeting of the Northern Branch of the C.E.A. held in Newcastle on Tuesday of last week. There was an attendance of several members from the Mid-Durham area with a view to obtaining the opinion of the branch upon the claims that had been made by renters in respect to the films that had been destroyed.

It appeared the films were being taken in a motor lorry by a carrier, and that for some inexplicable reason the films had burst into flames. A small quantity only of film was saved, which caused several exhibitors to have to arrange scratch programs as best they could. While the lorry was insured, its contents were not. From one exhibitor Gaumont's had claimed £29 7s. 9d., and the International Cinematograph Corporation, Ltd., had claimed £60 15s. 9d. It was stated that these claims were based on the original length of the films destroyed, at 3d. per foot, though there was no evidence to show that the films, when destroyed, were of their original length.

In the course of a discussion on the liability of the exhibitors, it was stated that 29 films had been destroyed in the fire, and 29 members were affected. The total amount of the damage was put at anything between £4,000 and £5,000. The films were on their way to Langley Moor, Willington, Crook, Coundon, and Bishop Auckland, and the fire occurred at Sacriston. The lorry was totally destroyed also.

Mr. J. M. Rae, of Crook, expressed the opinion that if the films had been carried by the North-Eastern Railway Company instead of by a carrier, the exhibitors would not have been liable to pay damages because of clause 10 in the contract, which states that "the renter shall be deemed to have made a due delivery of the film to the exhibitor as soon as and when received by him or by any person duly authorised by the exhibitor to receive the same on his behalf, and until the said film shall be so received the exhibitor shall not be liable in any way for any loss of or damage to the film." That clause put all the liability on the renter so long as the film was on the railway. On account of the high railway charges and the uncertainty of railway transit several exhibitors, with the consent and approval of the renters, chartered a carrier to collect their films, and the renters were now seeking to make the exhibitors liable for those films which had been lost in the fire. The advent of carriers had not been followed by any alteration in the form of contract.

Mr. F. W. Morrison pointed out that the whole question of liability must turn upon the form of contract governing the hire of each film, and it involved a legal point that could not be settled by discussion alone. He laid stress upon the necessity for exhibitors to cover themselves against risks of that nature, even to the extent of including the messenger who collected their films, in their insurances. In his opinion it might be desirable that the exhibitors concerned should send their contracts to the secretary for submission, through the general secretary, to Mr. Norman Hart for his advice.

Mr. J. Coverdale Bell stated that there were many instances in which the exhibitors had requested renters to send films by rail, and they had been sent by carrier instead. Mr. Morrison replied that the renter would be liable in that case, but in the case under discussion the carrier was engaged by the exhibitors.

Mr. J. S. Snell quoted from a contract which definitely absolved the exhibitor from all liability so long as the film was not actually in the possession of the exhibitor.

Mr. Alfred Smith (secretary) and Mr. F. W. Morrison both pointed out that the production of the contracts signed for the

(Continued at foot of next column.)

damaged films was all the more important in view of what had been produced by Mr. Snell. Each and every claim must depend upon the wording of particular contracts. Mr. Norman Hart had suggested a liability on the part of the carrier, but he was not insured.

Mr. Rae said the exhibitors had insisted upon the carrier insuring himself against risk, but he had done it for a month only, and proposed to charge the cost of so doing against the exhibitors who engaged him.

Mr. F. W. Morrison moved that the exhibitors concerned h requested to send their contracts to the secretary. Mr. J. S. Snell seconded, and remarked that the one outstanding fact was that exhibitors must in future take great care to see that they were covered by insurance against any risks that might be incurred. The Secretary remarked that he had certain particulars in regard to insurance of that nature, and the terms appeared to him to be advantageous to the members of the Association. The resolution was approved.

EXPLOSION BUT NO PANIC.

Audience's Orderly Exit.

AN alarming explosion occurred last Thursday night at the Grand Assembly Rooms Pictures, New Briggate, Leeds, but, happily, no one was seriously hurt. It happened on the stroke of eight o'clock, when the first "house" was about to be concluded. The audience, about 500 in number, were startled on hearing a loud explosion in the vicinity of the operating box at the back of the auditorium on the ground floor. They rose quickly to their feet, but, fortunately, no panic took place, and the lights having been turned on, the whole audience, making an orderly exit, reached the streets safely.

Subsequently it was discovered that part of the film which was being shown had caught fire. The operator, Thomas Maston Rollinson, tried to extinguish the flames, but the box filled rapidly with fumes, and he made a quick escape. He had just shut the door of the box when the explosion occurred. The back wall and door of the box were blown out, and smoke and dust filled the hall. The operator succeeded in extinguishing a small fire which was still burning inside the box. Fortunately, the assistant operator had previously left the box to switch on the lights in the auditorium.

The operating box is a brick structure of single brick thickness. The back wall was blown out by the force of the explosion, and the remaining three walls were badly bulged. The picture house was cleared, the second house performance abandoned, and it will probably be at least a week before the house is reopened. By then various alterations, including, probably, a change in the situation of the operating box, will have been made.

STROHEIM'S BRITISH STAR.

GIBSON GOWLAND is playing the part of McTeague in Erie von Stroheim's first production for Goldwyn, from the novel by Frank Norris, which will probably be retitled "Greed" for screen purposes. He was engaged by cable to this country, and is described by Stroheim as "the one actor in motion pictures to fit Frank Norris's description of the Polk Street dentist." Stroheim ought to know Gibson Gowland's capabilities. He gave him his first big chance as the Alpine guide in "Blind Husbands," which, by common consent, was as remarkable a feature of the film as Stroheim's own portrayal of the philandering Prussian.

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Announcing

KATHERINE MACDONALD

IN

"THE WOMAN CONQUERS."

From the vapid, delicate air of Society's hothouse to the biting winds of the frozen North—that's the path the world's most beautiful woman treads in her newest

FIRST NATIONAL ATTRACTION

The Picture that appeals to women. Don't fail to see it at the

TRADE SHOWS:

LONDON.	Own Theatre. Tuesday & Wednesday at 11 a.m. & 2-30 p.m.	May 8 & 9.
SHEFFIELD.	Grand Pic. House, West Bar. Tuesday at 10-40 a.m.	May 15.
NOTTINGHAM.	Elite Picture Theatre. Wednesday at 11 a.m.	May 16.
LEEDS.	Cinema Exchange. Friday at 3-15 p.m.	May 18.
BRISTOL.	Own Theatre, 70, Park St. Sunday at 3 p.m.	June 3.
LIVERPOOL.	Prince of Wales. Tuesday at 11 a.m.	May 8
MANCHESTER.	Gaiety Theatre. Wednesday at 11 a.m.	May 9.
CARDIFF.	Cinema Exchange. Friday at 3 p.m.	May 18.
BIRMINGHAM.	P.H. New Street. Sunday at 7 p.m.	May 27.
NEWCASTLE.	Stoll Picture Theatre. Tuesday at 11 a.m.	May 15.
GLASGOW.	Cinema House, Renfield St. Thursday at 11 a.m.	May 17.
BELFAST.	Panopticon Picture House. Tuesday at 11-30 a.m.	May 29.
DUBLIN.	Carlton Cinema. Friday at 11-30 a.m.	June 1.

ASSOCIATED FIRST NATIONAL PICTURES LTD.

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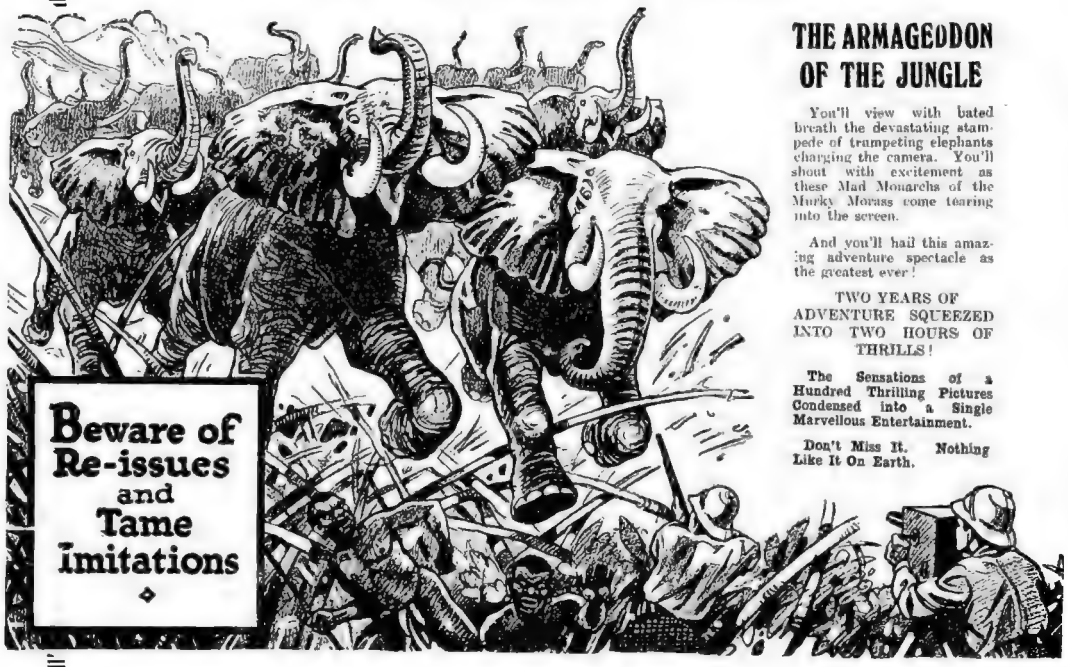
Now Showing to Packed Houses at the

The Eyes of the Camera Plunged into the Jaws of Death !



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THE ARMAGEDDON OF THE JUNGLE

You'll view with bated breath the devastating stampede of trumpeting elephants charging the camera. You'll shout with excitement as these Mad Monarchs of the Murky Morass come tearing into the screen.

And you'll hail this amazing adventure spectacle as the greatest ever !

TWO YEARS OF ADVENTURE SQUEEZED INTO TWO HOURS OF THRILLS !

The Sensations of a Hundred Thrilling Pictures Condensed into a Single Marvellous Entertainment.

Don't Miss It. Nothing Like It On Earth.

Carl Laemmle presents H. A. SNOW'S

HUNTING BIG GAME in AFRICA

WITH GUN AND CAMERA.

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BRANCHES at 87, Station Street, BIRMINGHAM: 33, Bath Lane, NEWCASTLE-ON-TYNE: 36, Great Clyde Street, GLASGOW; 118-116, Islington, LIVERPOOL; Post Office House, LEEDS: 3, Victoria Bridge, Deansgate, MANCHESTER; No. 4 Basement, Principality Buildings, Priory Street, CARDIFF; 2, Burgh Quay, Dublin.

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London Pavilion, Piccadilly Circus, W.

UNIVERSAL GETS IT!

A Life-saver for You—for Spring and Summer

A Straight-from-the-Shoulder Talk by Carl Laemmle, President of Universal Pictures Corporation.

UNIVERSAL has landed *the big prize of years!* Universal has bought the world's rights to *the picture marvellous*—" HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA "—the picture which has just closed its sensational run at the Lyric Theatre in New York.

It's a good thing for you that Universal bought it BECAUSE WE ARE NOT GOING TO SKIM OFF THE CREAM OF THE MONEY BY ROAD-SHOWING IN LEGITIMATE THEATRES. We are *not* going to offer you the skimmed milk.

We are booking it right now—immediately—into the picture houses, *at the very moment when you need every bit of pulling power on earth to keep your house packed.*

We paid a record price for it, but it's worth it. We are going to treat it as we would treat a circus, and I advise you to handle it exactly the same way.

But no circus on earth—with all due respect to the great Barnum and Bailey and Ringling outfits—can hope to show such perfectly amazing things as you and your astounded patrons will see in this greatest of all wild animal pictures.

Years ago, I bought the Paul J. Rainey African Hunt picture and it created a sensation all over the world. You remember it. Ever since then I have wanted something even better and greater. I found it in H. A. Snow's " Hunting Big Game in Africa With Gun and Camera." *And now it goes direct to you.*

I don't doubt there will be feeble imitations on the market. The Universal has never done a thing in all the years of its existence without having a flock of me-too folk tagging along behind. But you won't be fooled by any imitations. You will want the real, genuine blown-in-the-bottle article and you can get it only from the Universal.

Something greater than the circus is coming to your town. If you are the live and hustling exhibitor in your territory you'll be the one who will bring home the bacon with this picture.

Here's a real life-saver when you need it most. I've done my part in buying it and firing it straight to you.

Carl Laemmle

RE Co., Ltd., 167 WARDOUR ST., LONDON W.1.

'Phone: Regent, 4840. 'Grams: "Unfilman, Westcent, London."

BRANCHES at 97, Station Street, BIRMINGHAM: 33, Bath Lane, NEWCASTLE-ON-TYNE; 36, Great Clyde Street, GLASGOW: 115-116, Islington, LIVERPOOL: Post Office House LEEDS: 3, Victoria Bridge, Deansgate, MANCHESTER; No. 4 Basement, Principality Buildings, Priory Street, CARDIFF: 2, Burgh Quay, DUBLIN.

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Balcon, Freedman
that

W&F

have contracted for
Film production of

"Woman

featuring BETTY

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& Saville announce

Messrs.

FILM SERVICE LTD

New Address

74-76 Old Compton St. W.

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the U.K. Rights of the

the famous Globe Play

to Woman"

COMPSON

as "Deloryse"

with an all-star cast, including

CLIVE BROOK

JOSEPHINE EARLE

HENRY VIBART

MARIE AULT

and in support will be

The Complete Chorus from the

CASINO de PARIS.

Dresses designed by Dolly Tree.

Camera Work by

Claude L. McDonnell.

The Dances by Espinosa.

Foreign enquiries to J. G. and R. B. Wainwright, Ltd.
6, Piccadilly Mansions London, W.1.

The next production of

Balcon, Freedman & Saville

will be

'The Prude's Fall'

by May Edginton & Rudolf Besier.

The great and successful production

by Sir Gerald du Maurier at

Wyndham's

Now in active production by

Graham Cutts

Graham Cutts

Balcon, Freedman & Saville, Ancaster House, 42/43, Cranbourn Street, London, W.C.2

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FURTHER PROOF OF THE SUC

MESSAGE TO EXHIBITORS

"Parkside,"
Eccleshill,
BRADFORD.
April 26th, 1923.

R. Hanbury, Esq.,
The Stoll Film Co., Ltd.,
24 Queen Victoria Street,
LEEDS.

Dear Mr. Hanbury,

You will recollect that I viewed "The Prodigal Son" privately at the Gaumont Theatre *without music*. I pronounced it to be one of the greatest pictures I had ever seen during my association with the Trade, which extends, as you know, over a considerable number of years. I showed my faith in the picture by immediately booking it for my three Theatres at Keighley, Bradford and Bingley.

I am more than delighted to tell you that my judgment has proved correct, for the film was received at Bradford most enthusiastically. My theatre was packed during the whole week of showing, and my patrons expressed their delight at the very wonderful story and acting.

I can honestly advise any Exhibitor who has not booked this subject to immediately do so, for it will pull and make money

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CESS OF "THE PRODIGAL SON."

FROM AN EXHIBITOR.

in any theatre. Mr. Coleby is, without doubt a genius, and if the Stoll Film Company will only give us films of a similiar nature, the Trade can safely look forward to an era of prosperity.

Yours faithfully,
(Signed) J. HOLMES.

Delighted at Normanton

Empire,
NORMANTON,
24th, April 1923.

Messrs. Stoll Film Co., Ltd.,
LONDON.

Dear Sirs,

Just to tell you we have been delighted with your film "The Prodigal Son."

We have had good houses and our patrons were well pleased. They all said they had never seen a better picture and were wishing the "Return of the Prodigal Son" was following the same week.

Yours truly,
(Signed) W. A. MUSGRAVE.

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Trade in the Yorkshire Territory.

Parents follow the Children—"Felix" as Football Mascot — Halls For Sale—Another for Bradford.

From our Leeds Correspondent.

AS showing what can be done by an exhibitor when he gets down and puts his back and his brain into it, Harry Carter, of the Crescent Picture House, Dewsbury Road, Leeds, had a big three days last week with "Southward With the Quest," the Shackleton Expedition picture. Schoolmasters in the district were written to, the school children given bills, in addition to the usual good publicity, with the result that 2,000 youngsters were present at each of the matinees, and they evidently talked when they returned home, for their parents came and filled the house at night. The film was "first run Leeds"—a good coup for a suburban hall—and the management made good use of it. Bravo! the Crescent!

Smart with Royal Wedding Film.

Gaumont, Pathé, and Topical Budget all did well with the Duke of York's wedding pictures. Gaumont's were through late the same night, but I believe I am right in saying Mr. H. A. Whincup was first in Leeds with his pictures, which were screened at the Coliseum before 9.45, following up the films shown earlier of Glamis Castle and the preparations for the wedding. Mr. Whincup brought the film himself by train from London.

Pathé Mascots at Rugby Final.

Alec Tinker, the Yorkshire manager of Pathé Frères, went out to Wakefield last Saturday and got a good topical picture (exclusive) of the Rugby League Cup Final between Leeds and Hull, which has proved very interesting and popular in Yorkshire this last week. Mr. Tinker also worked a good publicity "stunt" for Pathé Frères by presenting the Leeds team with a huge "Felix the Cat," which, being black, served capitally as a mascot, Bacon, the Leeds captain, carrying it on to the field, where it was promptly recognised and acclaimed by crowd and players alike. Each of the Leeds players also wore small "Felix" models.

Where is it?

Some curiosity has been aroused by the advertisement in a Leeds newspaper of a kinema for sale, with seating accommodation for 1,300 and room for extension for another 1,000. The advertisement read as though it were a Leeds house. Meantime quite a number of kinemas are for sale in Yorkshire.

A Cinema for Carcrofts.

Still new theatres keep going up. Carcrofts, near Doncaster, is to have one—at the junction of High Street and Park Lane, within a stonethrow of the gates of Bullcroft Main Colliery. A brick building, faced with white terra cotta, and including a couple of shops facing the street, the new building will seat 900, including 250 in a balcony, all tip-up seats with plenty of knee room. The building is to be fireproof throughout.

Another Suburban Cinema at Bradford.

Bradford continues to be one of the growing kinema towns of the North. Yet another new suburban house is nearing completion—the Coronet Picture House in Otley Road—and I hear that Reg. Adams, one of the longest experienced exhibitors on the territory, is to manage it, and hopes to open in the first or second week in June. It had been hoped to open at Whitsuntide, but delays among builders and plasterers have made that impossible.

Charlie Mellor for General Films.

Charlie Mellor, formerly of the New Century Film Service, Granger's Exclusives, and Butchers, has been appointed Yorkshire and Lincolnshire representative for the General Kinema Films, Ltd., and temporarily is sharing with Mr. Coulthardt, of the Greta Film Service, the offices at 2, Aire Street. "Bob" Sounds is working the Sheffield territory for Albert Lester, of Manchester, and is doing well with "Little Meg's Children," the companion picture of "Her Benny."

WELCOMING HORACE JUDGE.

Prominent exhibitors and representatives of the trade and lay Press who gathered at the Trocadero Restaurant to welcome Mr. H. Judge on his return to England, to take up his new duties as publicity and advertising manager of First National Pictures, Ltd.

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SCOTTISH NOTES.

(From our Glasgow Correspondent.)

THERE have been many echoes and re-echoes of that last lively meeting of the Scottish Branch of the C.E.A. at Edinburgh, when so much dissatisfaction was expressed with the manner in which Scottish delegates (it was alleged) were treated as far as C.E.A. General Council meetings were concerned, and there is now much speculation going on as to what the outcome of this matter will be. There is undoubtedly a feeling in the minds of quite a number of Scottish exhibitors that the time has arrived for the establishment of a separate organisation on this side of the border, but whether this proposition will take form remains to be seen. Meantime, let me again assure the members of the C.E.A. General Council that Scotland is very much in earnest in this matter.

Allied Artists.

I had the pleasure the other day of being shown the new private theatre which has just been fitted up in the Glasgow office of Allied Artists. Cosy and comfortable in the extreme, this theatre is fitted complete with two projectors and tip-up chairs, and all who have attended the inaugural trade shows here have been loud in their praises.

Operatic Films.

Promising prospects are ahead of the Operatic Film Company, Ltd. (Glasgow), which firm is now actively engaged on some films which are expected to make a big "noise" in kinema circles. When I looked into this firm's premises the other day, I found Mr. Martin Buckland (the popular managing director) just on the point of leaving for Paris in connection with a big production. Mr. Buckland tells me that everything is going exceedingly well and that the company have some big things up their sleeve.

Mr. Ritson Bennell.

Innumerable have been the messages of good wishes which have been reaching Mr. Ritson Bennell on his new appointment with Messrs. Goldwyn's, and nobody wishes him better luck in his new sphere of activity than his old colleagues of the Scottish Branch of the C.E.A. It is felt that Mr. Bennell's many gifts and qualifications will find full scope on the renting side of the business, and meantime it is interesting to note that he still retains his interest in the exhibiting side through his directorship of the B.B. Pictures, Ltd. The Scottish Branch of the C.E.A.-ites has forwarded Mr. Bennell an official appreciation of his services combined with an expression of goodwill.

SOUTH WALES NOTES.

(From our Cardiff Correspondent.)

WHILE there was little doing in the districts last week there seemed to be a little more activity at the Exchange at Cardiff, and each day there was a good sprinkling of exhibitors from various parts of the district. There is a rumour at the club that within the next week or two we shall see a development which will put the Exchange on such a sound footing that its future success will be assured. There have been many guesses as to the form the development will take, but it would be wise for the moment to leave the matter.

Kinema Prosecutions.

At Cardiff Police Court last week reference was made to an impending prosecution in connection with the Entertainments Act for halls in various parts of the territory. It would be an important case and would be fully gone into at Cardiff Police Court on May 31.

W. & F.'s FIRST CONFERENCE.

Celebrating the New Move.

TO celebrate the removal of their offices from 62, Frith Street, to much larger premises at 74-76, Old Compton Street, W. & F. held their first Conference at the Trocadero Restaurant on Thursday, April 26, when among those gathering for this interesting event were: Messrs. C. M. and M. Woolf, S. Freedman, D. Tebbitt, Sam Phillips, F. A. Martin, H. Rose, S. Coronel (London), P. C. Balcon and Reg. Davis (Birmingham), G. Pollitt and H. Maxwell (Manchester), G. Daniels (Leeds), F. C. Page (Glasgow), S. Sydney (Newcastle), T. and P. Fligelstone (Cardiff), M. E. Balcon, J. Freedman, Miss A. D. Page, and Leila Stewart.

After a most enjoyable and informal meeting, at which everyone was most enthusiastic about the future of W. & F. and the possibilities of their present productions, the company adjourned to a private theatre for the celebration of another interesting event in the history of the company—the first screening of "Safety Last," Harold Lloyd's latest six-reel film.

American reports of this picture had been most enthusiastic, so it was no wonder that the company awaited the picture with eagerness to see whether the reports from its land of origin had exaggerated the importance of the new comedy. The American reports were fully endorsed, and the company was unanimous in maintaining that every exhibitor who plays it will wear Harold Lloyd's smile. We are told it has more laughs and more thrills than any ten other pictures.

W. & F. FILMS HOLD THEIR FIRST CONFERENCE.

At the moment of their embarkation on their new policy and program and their removal to more commodious premises at 74-76, Old Compton Street, W. & F.'s held a very successful conference. Our illustration shows the staff at lunch at the Trocadero Restaurant.

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"G.G." WEDDING PICTURES.

A Record Achievement.

THANKS to good cameramen, efficient organisation and unrivalled facilities for printing and developing at the Shepherd's Bush works, the Gaumont Graphic Royal Wedding Edition comfortably achieved the distinction which fell to the same company's pictures of Princess Mary's Wedding.

The photographic quality was excellent and, owing to the number of cameramen employed and the excellent positions secured, the Graphic was in the fortunate position of being able to include the best "close-ups" of the bride *en route*. Particularly fine "shots" were secured as she left her home in Bruton Street—including a fine "close-up" at the carriage window—at the Abbey, at the Horse Guards, at the corner of St. James Street, in the forecourt of Buckingham Palace and a splendid one on the balcony of the Palace.

The Gaumont Company had several copies ready before 4 o'clock in the afternoon and, although full results of dispatching have not yet been tabulated, it has already been established that the Gaumont Graphic was the first record to be screened in places so far apart as Leeds and Brighton. Many exhibitors telegraphed their congratulations to the company and expressed the opinion that the record was better than that screened by the Gaumont Company of Princess Mary's wedding.

The demand for the Gaumont Graphic wedding pictures was so great that the company printed and developed over 100,000 feet of film before 9-30 at night—a record achievement made possible by the wonderful automatic plant (the only big plant of its kind in the world) recently installed by Messrs. A. C. and R. C. Bromhead at their works at Shepherd's Bush. It may be noted for the future guidance of exhibitors that one special reason for installing this plant was not to deliver one copy in record time, but to deliver *all* copies in record time. As was proved last Thursday, this automatic machinery is capable of delivering copies at an extraordinary rate.

The Gaumont Company made special arrangements to supply release copies to exhibitors usually running three-day old or later-run Graphics. A large number of copies were also sent overseas.

A DISCLAIMER.

A LETTER received from Munich from the offices of the Messter Ostermayr Film Co. expresses the wishes of that organisation to inform the trade in England that Mr. Erwin Ostermaier, who is at present in America, but who may be coming to England, is in no way connected with that firm, its manager and director, Peter Ostermayr, founder of the famous Emelka organisation, nor with his brother, the technical leader of Decla Bioscop. The letter states that the said Erwin Ostermaier (note the different spelling) neither owns nor controls any studio throughout Germany.

Mr. Patrick R. Gogan, brother of the popular Mr. Tom Gogan, of Kingston, has been appointed manager of the Dublin Branch of F.B.O. An experienced traveller, with many connections in the trade, Mr. Gogan will be sure of a warm welcome in his new position. By way of commemorating his appointment he held a trade show of F.B.O.'s super production, "The Loves of Pharaoh," at the Scala Cinema, Dublin, on Thursday last.

THE 'DISTINCTIVE' PROGRAM.

Goldwyn's New Acquisition.

THE acquisition of the product of Distinctive Pictures by Goldwyn is regarded in America as one of the most important deals of the year. A very large number of distributors were eagerly bidding for the product right up to the time when Arthur S. Friend announced that he had made his choice of Goldwyn.

Twelve big features are scheduled by Distinctive for 1923. It has one picture ready for release. "Backbone," written by Clarence Budington Kelland, was directed by Edward Sloman, and features Alfred Lunt and Edith Roberts. Three other pictures are nearing completion. The first is "The Ragged Edge," in which the action takes place in Canton and the South Seas. Harmon Weight is the director, and the chief players are Mimi Palmeri, who is new to both screen and stage, and Alfred Lunt.

"Steadfast Heart" is in preparation. It is a story of life in a small Virginia town and the social barriers which are found even there. Sheridan Hall is directing it. The stars are Edith Roberts and Joseph Striker. The third story is "Two Can Play." Mimi Palmeri and Alfred Lunt will be starred.

Distinctive owns the rights of "Salome of the Tenements," by Anzia Yezierska, author of "Hungry Hearts" (which Goldwyn has produced), and "The Green Goddess," a melodrama by William Archer, which ran for a year on Broadway. It is a play of adventure in a little-known country north of the Himalayas, and is expected to make a spectacular photoplay. Sir Gilbert Parker's Egyptian novel, "The Weavers," is another important story on the Distinctive list.

The Distinctive Pictures Corporation was organised in its present form on October 5, 1922. Arthur S. Friend, formerly treasurer of Famous Players-Lasky, and one of the organisers of that company, is president. Henry M. Hobart, formerly with Cosmopolitan Productions, is vice-president.

MORE FINE SHOWMANSHIP FOR "THE ETERNAL FLAME."

The management of the Palace, Bristol, is to be congratulated on the remarkably fine piece of presentation for "The Eternal Flame," which they screened last week. An artistic stage setting of trellis work and roses surrounded the screen, whilst a special prologue was rendered by Mr. J. H. Blackburn and Miss D. Williams in the rôle of the nun. This excellent showmanship, we are glad to report, resulted in splendid business.

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THE FILM RENTER &
MOVING PICTURE NEWS
TECHNICAL SUPPLEMENT
STUDIO :: LABORATORY :: KINEMA

MAY 5, 1923.

THE FINEST CINEMATOGRAPH THEATRE IN EUROPE.

THE
SHEPHERD'S BUSH PAVILION
Decorations, Carpets & Draperies
by
Waring & Gillow, Ltd.

Mr. Israel Davies
has entrusted us with the carrying out of the entire scheme of colour decorations, the drawings for which were executed in our Studios, under the direction of the architect:
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THE CONSTRUCTION OF NEW KINEMAS.

Suggestions for New Buildings.

DESIGNS ON OPTICAL LINES.

(By CHARLES ROSHER, C.E., in "The Illustrated Carpenter and Builder.")

THAT wonderful invention the kinematograph (a word derived from two Greek words, and literally meaning motion picture, and, by-the-by, when spelt cinematograph the "c" should be pronounced hard, as "k"), so valuable for entertainment and educational purposes, has come to stay and to undergo many further developments. It has already, in fact, become almost an indispensable part of the life of millions in every quarter of the globe. I have witnessed the eager appreciation of "the pictures" in many lands. Obviously "the pictures" speak in a universal language.

It is but a quarter of a century since the films were publicly introduced in practical form—wonderful enough, but full of imperfections. They caught on, and improvements followed in rapid succession not only in connection with the invention itself, but in every matter connected with it. The technical paraphernalia of the business, such as cameras, projectors, films, and screens, seem to be nearing perfection, which is more than can be said of many kinema halls in this country. Some few are, however, models of comfort—tasteful decorations, suitably lighted, warmed and ventilated (even to the elimination of draughts)—but many are defective in all such respects.

Essential Features.

As to entrances, exits, gangways, fire appliances, etc., the local authorities enforce all special regulations made for the safety of the public; but these authorities are not concerned with the essential feature of a kinema hall as such, which undoubtedly is that the occupier of every seat in the hall should have a complete view of the screen, without discomfort in getting it. In addition to those who may be practically occupied in designing kinema halls, as well as the ordinary picture-goer, I doubt not the majority are interested in the subject if only as visitors to kinematograph shows, and I feel certain that most of these could relate some individual experiences and pronounce some criticisms on halls they have visited. The caterer for public needs in kinema halls or anything else who is smart enough to provide for them in the way that pleases the public is on the right path to success. In no instance is this more likely to prove true than in the provision of well-designed kinema halls.

Conversion Out of Date.

It is no longer a good idea, because cheap, to convert some deserted building, erected for a different object, into an efficient picture theatre. We all know of playhouses and variety theatres which have been turned to use as picture palaces, in which it is possible to get a very bad seat (for the pictures). These buildings were designed for another purpose. The stage and the screen are as different as a play and a picture play, and placing a screen on the stage does not alter the fact. There are certain points which are fundamental to success in design, and which should be remembered, apart from the size of the hall, the decoration thereof, or the upholstering of the seats.

Everyone a Good Seat.

It has already been stated that "the occupier of every seat in the hall should have a complete view of the screen." This is quite feasible if some simple rules are followed. There is no reason why the cheap front seat holder should not have as complete a view as the holder of the more expensive seats. The inferiority of the front seat should be confined to the fact that it is generally rather nearer to the screen than a connoisseur could desire. A very frequent fault of the front seats is that they are arranged at a level so much below the screen that the sitter has to keep his head thrown back in order to see the picture, and as a result suffers from a cramped or stiff neck. The eyes of the sitters in the front row of seats should be on a level with the bottom of the screen, and the rows of seats should rise tier on tier, so that the eyes of the sitters should be on a level with the tops of the heads of the sitters in the row immediately in front. Of course, the heights of sitters vary, and therefore the actual dimensions followed must be based on an average calculation. In many halls there is not sufficient ramp. The ramp, to ensure the conditions above described, should be about one in eight, and not less than one in ten.

In planning the seating, no seat should be outside an angle of thirty degrees, dating from a horizontal line drawn to the outer edge of and parallel to the axis of the screen—otherwise a distorted view of the picture will be the result. The front seats should be not less than thirty feet away from the screen. If these three rules are followed every sitter will have a satisfactory view of the screen.

Design on Optical Lines.

In designing buildings of all classes mistakes have been perpetuated and reproduced by the designers—who from lack of originality or special knowledge of the particular class of building have made a rapid study of some building in the same category and copied not only its good points but also its bad ones. If the designers of kinema halls will attend to the rules I have stated the rest of the details may be worked out in any way desired, subject to the building regulations, the amount of money available and other conditions. A kinema hall must be arranged on optical lines, and I may add that the screen should preferably be fixed vertically and the projection should be made on a line perpendicular to the plane of the screen.

Since writing the above I am pleased to note, in the Press, that public licensing authorities have commenced to take action regarding seating (in kinemas) too close to the screen, mainly on the ground that these cheap front seats are much used by children, whose eyesight, it has been shown, is injuriously

(Continued on page 71.)

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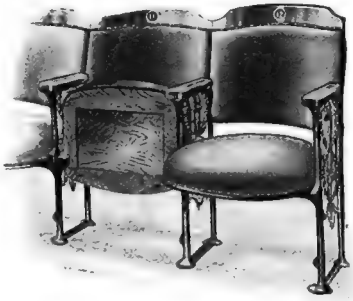

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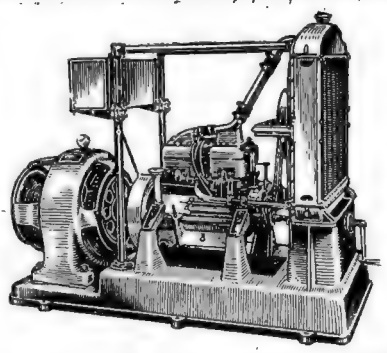

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CUTTING OUT THE ULTRA VIOLET RAY

How Eyestrain in Kinemas can be eliminated.

A SCIENTIFIC lecture of great interest to the kinematograph industry was delivered recently by Mr. W. Ewart Williams, Doctor of Physics and Lecturer at the University of London, on the effects of ultra-violet rays upon the eye, especially in relation to the spectator of films in the average theatre. Mr. Williams emphasised his points by the use of scientific apparatus, which made perfectly clear the points he wished to make.

The lecturer took his audience right back to the elementary stage by reminding them of the way in which a beam of light broken by a prism is revealed upon a plain surface as a band of colour extending from violet through blue, green, yellow, and orange to red. There were, however, said the lecturer, rays to the left of the violet band and to the right of the red band of light which were only discoverable when a fluorescent agent was placed at the edges of the spectrum. Then a light was reflected beyond the former edges. On the violet side these were called ultra-violet, and on the red side infra-red.

After a brief explanation of the way in which waves of light are measured, the lecturer proceeded to speak of the use of the ultra-violet ray in curing malignant growths. The tissue, he declared, absorbed these rays, so that after repeated applications it became burnt up and destroyed, and by this discovery remarkable cures had been effected. Now what the ultra-violet ray did to the tissues of a malignant growth they did to the tender tissues of the eye, with the result that great harm was caused to that sensitive organ. None of the other rays of light were absorbed so readily as these rays, invisible upon the spectrum, and, consequently, these were the rays that scientists had sought to eliminate. Sir William Crookes had discovered a formula by which glass could be made which excluded the ultra-violet ray, but its one drawback was that it excluded other rays also, and the object seen through such glass was darkened.

Turning to the effect of ultra-violet rays in the light from film projectors, the lecturer drew upon a blackboard a diagram which showed the deflection which occurred when light was projected at a high temperature. This deflection was always towards the ultra-violet end of the spectrum, and thus the danger from the ultra-violet ray was increased. The measure of a wave length of light was estimated in Angström units, the average length at this temperature being 3,700 of these units. Now ordinary glass absorbed a certain number of these units, but still left a large margin free to be absorbed by the eye. How might this margin be absorbed was the question which they had to face if the light used in projection was to be harmless.

By substituting iron-rods instead of carbons in his lamp, the demonstrator obtained a light which was composed only of violet and ultra-violet rays, a light that was almost invisible until something was put in the beam capable of becoming fluorescent; then its details became apparent. A piece of Vitrex glass was then placed between the lamp and the fluorescent article, when it again became invisible, a proof that Vitrex glass was capable of absorbing the harmful rays; indeed, the Vitrex glass immediately appeared as a light violet disc.

Mr. D. Bloom, by whose perseverance Vitrex glass has become a reality, briefly described the steps that led to the making of Vitrex glass and exhibited the Vitrex filter, which, he said, was being widely used and was a most efficient safeguard against damage to the eye.

THE CONSTRUCTION OF NEW KINEMAS—*Continued.*

affected thereby. The nature of the action referred to is to compel the abolition of the objectionable seats—or the refusal of a licence.

A Short-sighted Policy.

From the proprietors' point of view there may be hardship in such reform. The main policy of speculative kinema proprietors has, from the start, been to have as many seats as can be crammed in, irrespective of the comfort of patrons (writes Charles Rosher, C.E., in the "Illustrated Carpenter and Builder"). A certain amount of space has to be wasted for gangways, which must be kept clear. The policy of these greedy proprietors is like that of trying to put a quart into a pint pot, and is a very short-sighted one, for the long-suffering public will quickly migrate to new kinemas which are built and fitted with consideration for convenience and comfort, apart from the primary object of a kinema, which is to show pictures on the screen to the best advantage for the entire audience. The floor of the hall must be ramped so that each sitter can see the bottom of the screen—and the same requirement holds good for sitters in a balcony. In the latter case the angle (from the horizontal) has to be considerably increased.

Horizontal Projection.

The horizontal projection is ideal, as there is no distortion of the picture, but is not always possible, particularly in cases where buildings have to be adapted as kinemas. In some instances the beam is projected from above and downwards at such an angle as to necessitate tilting back the screen to minimise distortion. From a sitter's angle of view lateral distortion is worse than vertical. To put it plainly, the best seats are at or near the axial line of the hall, and it is better to look downwards at the screen from the centre than to look at it from a wide angle laterally.

Wide-angle projection from behind a translucent sheet screen is in use, and has some advantages, where, owing to a depth of stage, it is possible: the most perfect projection, however, is upon an opaque screen of suitably granulated surface—but, obviously this necessitates frontal projection.

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THE KINEMATOGRAPH EQUIPMENT COMPANY.

D. G. Tyrie.

No exhibitor who comes to Wardour Street should miss the opportunity of visiting the new premises of which the Kinematograph Equipment Company, Ltd., has recently taken possession. The whole building has been entirely re-decorated.

Mr. Sidney Bernstein, the young and enterprising managing director of the company, has appointed as technical director Mr. D. G. Tyrie, late engineer of the P.C.T. Mr. Tyrie has had a very long experience of the film trade, and now that he is in direct touch with exhibitors he intends to bring them all the latest improvements which are labour saving and economical to the kinema manager.

"Great improvements can still be made in the technical end of the kinema theatres," says Mr. Tyrie, "at small expense, and I hope that exhibitors will take the opportunity of consulting us whenever they are in difficulty, for I have never yet come up against a proposition in a theatre which could not be solved."

As sales director Mr. Bowden, who has long been associated with Mr. Sidney Bernstein, has control at 197, Wardour Street. Mr. Bowden was first connected with Mr. Frank Brockliss when films were in their infancy, and many years' experience as general manager of the Brockliss Cinemachinery Company, and the renting department of the Charles Urban Trading Company preceded his army career.

Mr. A. Butts, who has been appointed secretary to the Kinematograph Equipment Co., Ltd., is a newcomer to the film business. Receiving his education at Eton, Mr. Butts has closely studied commercial conditions in Northern Russia, Poland and Germany, and Eastern Europe generally. He has a thorough knowledge of engineering, and as it usually takes an "outsider" to see where improvements may be made, Mr. Bernstein feels that Mr. Butts will prove an exceedingly valuable member of his organisation.

Mr. Sidney Bernstein is to be congratulated on his foresight, for he has gathered around him a staff of men whose influence on the exhibiting end of the industry is sure to make itself felt.

Frank Bowden.

BUSINESS AT THE LEIPZIG SPRING FAIR.

READERS will remember that in the Technical Supplement to the Film Renter a month ago a page was devoted to the Leipzig Spring Fair and the many new apparatus of various kinds being shown by German inventors. Latest reports speak of the interest of foreign representatives of the trade in the new technical improvements shown, particularly

The Kinema Technico Section at the Leipzig Spring Fair.

in the machines which combine the moving and stationary picture. Of these the Ica apparatus, with a movable lamp case, and the rather simpler Imperator, in which the mirror is displaced (described at length in our last Technical Supplement), are the chief.

Other interesting exhibits which demand description are the special transformers of Körting and Mathiesen, A.G., Leutzsch, the chief advantages of which are: The transformer allows of the lamps being slowly started, of the network variations of ten per cent. being so balanced that the lamp always burns with the regulation voltage, and of the lamp burning either with excess voltage or with not enough.

Naturally, existing economic conditions, with their necessity for long terms of delivery, have influenced the Fair business. It was, of course, a drawback that orders could not be carried out quickly. The home firms are not in a financial position to give many orders, but foreign buyers gave fairly large orders in the projection branch, in spite of the prices being often over the world price. The turnover was small relatively to other years, but one may suppose that a stabilised mark will have a beneficial effect. American buyers gave several orders and were most appreciative of the technical exhibits, which, they said, surpassed the American in quality—new evidence to the reputation which German goods of quality enjoy in all quarters of the globe.

For demonstration purposes one of the projection machines at the Piccadilly Circus Kinema has been fitted with a Knowles Patent Shutter, which is, so we learn, giving great satisfaction. It consists of two shutters each working in an opposite direction to its fellow, viz., one to the right and the other to the left. The part of the shutter which is usually solid is only partially so, being "slashed" like a Venetian blind. The result is that the screen receives a very steady light and the value of the picture is considerably enhanced. The difference in the picture is readily seen when the change-over from the machine fitted with the Knowles Shutter is effected.

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EXPLOITATION AND BETTER EQUIPMENT.

Selling the Picture to the Public.

ONLY GOOD SHOWS, WELL EXPLOITED, AND PUT ON RIGHT, FILL THE KINEMAS TO-DAY.

IF it is generally admitted that the poet is born and not made, what about the showman? Both occupations are regarded as being somewhat precarious, and both undoubtedly are largely dependent on the caprice of the public. And the art of successful application, in both instances, is in being able to give the public what it wants. In the kinema industry to-day nothing is so urgently required as good showmanship. Indeed, the theatres which are to survive and emerge in the future as sound commercial propositions are those run by the astute owner or manager—no matter whether born wise or otherwise—who merchandises through the box-office, and convinces his patrons by efficient presentation that they always get their money's worth.

Successful Exploitation.

One of our most successful exhibitors, who has always made a close study of the psychology of his public, once asserted that there were three tests of exploitation in the entertainment business. First, arrest attention by smart and up-to-date advertising, either by poster or in the newspapers; secondly, arouse the curiosity of the man in the street by novel displays; and, thirdly, create the desire in the public to come and see you deliver the goods. Another manager, who knows his business, and whose nationality can be guessed from his phraseology, puts it this way: "Mr. Exhibitor, you have just a second and a half to sell your stuff. Sorry. But that's all the time you have. The average man isn't just waiting to hear theatre talk. The theatre is probably the last thing on his mind. You have to hit him over the head, smash him between the eye or knock him off his feet. In polite language, you have to catch him "on the run." " Which, of course, means heavy billing, attractive lobbies, throwaways, and smart advertising, and all the art of showmanship in selling the picture to the public.

And the Public?

It is, perhaps, only during the last year or two that the kinema public of this country have been sitting up and taking notice; or, in other words, have been carefully "shopping" for entertainment at the "movies." This public may, or may not, be conscious of the fact that it is shopping, but it is true, nevertheless. There is a very close scrutiny now of the lobby of the theatre. The star picture, with its cast, is closely analysed. The short subject, too often relegated to an obscure corner of the day-bill, is often found to be an attractive item, and the whole program is weighed in the balance. It is good showmanship, therefore, to note this prevalent condition, and to respond by expert merchandising of the pictures on offer. Display by all means possible all the subjects you have to offer. An enterprising grocer does not confine a window display to one simple line of his goods. On the contrary, he packs as many samples of his wares into his window space, knowing that the public has different tastes and ideas, and that to run his business successfully he must acquaint them in no uncertain way that he is able to supply their needs. The kinema manager is in an exactly similar position. He must sell his pictures to the public, and sell them, too, in a way which carries a solid merchandising policy which ensures the best and most satisfactory results.

And the Presentation?

But having secured the patronage of his public he must, at all costs, deliver the goods. In other words, he has to give a good show. His pictures should be carefully selected, be suitable to his audiences, and be satisfying and worth the admission money. For the picture and its value in entertainment is the thing that matters. But there are other points to consider. The seating should be comfortable and restful, and the service in the theatre quiet and efficient. The music is always a vital consideration, more especially now that the bigger and better pictures are being exploited. The musical program, in these new conditions, is always a great attraction to the picture-goer, mainly as an important and effectual adjunct in the presentation of the picture.

There is, however, no more important aid to successful presentation than efficient projection. No matter how good your pictures may be, the program can be utterly ruined by careless operators and faulty machines. There is no doubt that a vast and welcome improvement in projection methods has taken place in this country within the last two years. But much remains to be done in the direction of efficiency. There are many old projectors grinding out a fairly good show after years of service, which may be considered a greater testimonial to the manufacturer's honest work than to the exhibitor's business sagacity. For a fairly good screening isn't enough—nothing but the best will satisfy the kinema public at the present time. Efficient projection means a good picture, and a good picture on the screen is a joy to the beholder.

DEATH OF NORTHERN SHOWMAN.

NORTHERN kinema men will hear with deep regret of the death of Mr. J. H. Tindle, who had held a leading position in the kinema world since its earliest days. Mr. Tindle had been ill for some two years. He resided at Cleadon (Boldon), near Sunderland, of which town he was a native, and in the shipyards of which he worked as a lad. Related to the late Mr. Richard Thornton, the famous north-country theatre owner, Mr. Tindle, who had always shown an aptitude for entertainment catering, collaborated with Mr. Thornton in many of his enterprises, and was manager for Sir Harry Lauder on one of his tours in Ireland. Over twenty years ago Mr. Tindle devised an improvement which prevented "flickering," and reopened the Avenue Theatre at Sunderland as a picture house; indeed, there are few men in the north who have done more to develop the industry. He was a leading member of the Northern Association, of which for many years he was hon. treasurer. He was general manager of the Avenue Theatre, owner of the Corona Hall, at Monkwearmouth, part owner and managing director of, among other halls, the Kino, Jarrow, the Empress, Horden, and a picture house at High Shields. He was also a biograph dealer and film agent. He leaves a widow and grown up family. Mr. Tindle was in his 59th year.

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THE EARLY DEVELOPMENTS OF THE MOTION PICTURE.

The Disc Picture Carrier and the Flexible Film.

No. 3.

By C. FRANCIS JENKINS.

"TO concentrate a considerable length of entertainment on a convenient area a disc picture carrier was attempted by several inventors. In one scheme a glass plate was employed, upon which series of pictures were spirally arranged, as in the Anthony device.

"A British patent of 1900 to Rosenberg discloses another plan, a film having two rows of pictures thereon, each row being half of the whole show. At the end of the first row the film was shifted and run in the opposite direction to show pictures of the second row. Edison in his home projector of 1911 followed the same scheme.

" In 1886 Augustus Le Prince, of New York State, filed an application for U.S. Patent which disclosed transparent picture ribbons having a row of perforations along each edge of each film. Four such strips were used in the machine, four pictures being made on each in succession behind sixteen lenses. A single lens modification is suggested, with perforated film driven by a sprocketed drum.

Failure to Follow Up Work.

" It is curious that those who came nearest anticipating future accepted methods and mechanisms should have failed to follow up their work. As another shining example I might cite Mr. Levison, who publicly exhibited at the Brooklyn Photo Club an apparatus much like present-day devices; it had flexible film, moved step by step, and behind a single lens.

" Plates, cards, paper strips, drums and glass discs had been used for animated pictures, but when, in 1885, Rev. Goodwin invented the transparent celluloid flexible film the way was opened to rapid advance, for the necessary unlimited capacity in the picture carrier was then possible.

The First Kenetoscope.

" In 1889 Mr. Dickson began, at Thos. A. Edison's direction, the development of a picture machine. News of what was being done appeared in print from time to time, and the summer of 1894 saw the beginning of the public exhibition of his Kenetoscope, a box into which one looked to see a picture in animation.

" The picture ribbon was passed continuously between a small lamp and the eye of the observer, the view being cut off by a rotating disc about a foot in diameter, and having a one-eighth by one inch radial slit therein near the periphery. Through this flying slit the observer got a momentary sight of each picture frame as it came into position above the light. The frames passed at the rate of 46 per second, a high speed being required because of the instantaneous view and meagre illumination. The pictures were small, of course, but excellently done. The excellence of the Edison pictures without doubt proved a stimulus to the rapid development of the art, far more than any contribution in mechanical design or new methods, as was later demonstrated when the courts held that the Edison patents and reissues were anticipated and invalid.

Early English Workers.

"Among the early English workers were Friese Greene and Mr. Evans, who exhibited a camera before the Bath Photo Society, February 25, 1890, and in 1895 were working on a projector, work which was concurrent with the work of the Lumiere Brothers in France. The Lumiere camera was also used as a projector, however, and as such came to America in 1897.

" The American Biograph, built by Herman Castler in 1896, was one of the very best of the projectors of these early development years. He worked on the theory that the larger the frame the sharper the definition on the screen because of the less enlargement required. This machine used 2¾ in. width of film. The film, unperforated, was advanced through the projector by the gripping action of mutilated cylinders, which contracted for only a fourth of a revolution. The resultant screen picture was excellent, but, like all the other mechanisms employing film differing from the general standard, had its day, played its part and dropped from sight.

(To be continued.)

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"DIANA OF THE CROSSWAYS"
"JANE SHORE"
"SIXTY YEARS A QUEEN"
"BATTLE OF WATERLOO"
"GAME OF LIFE"
ETC., ETC.

The successful close-up portraits of the Royal group on the balcony at Buckingham Palace, taken of the Royal Wedding, and shown in the Gaumont Graphic, Pathé's Gazette, and the Topical Budget, were taken by W. C. Gimber, of the Gaumont Co., with the aid of the Dallon Anastigmat Telephoto Lens. These pictures were most clear in their definition, and have occasioned much appreciative comment on all hands. This is another proof of the great value of this wonderful new Dallmeyer Telephoto Lens.

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GAUMONT'S NEW RELEASE POLICY.

One Trade Show a Week Till Autumn.

IT will be remembered that at the beginning of the year Mr. Reginald C. Bromhead (joint managing director of the Gaumont Company, Ltd.), in the course of some pertinent remarks on the release problem, announced that his company had definitely decided to shorten the release period by releasing at six months, an arrangement that would be adjusted to meet what he thought would be a certain progression in the shortening of the release period during the year.

Such an adjustment is announced this week. The Gaumont Company will in future release at a period of approximately three months. For a little while there may be a little variation on account of previous commitments in the release of individual films ranging from three to four months, but thereafter the three months rule will obtain. The company will commence trade showing films to be released under the new arrangement almost immediately, and a schedule of trade shows has been drawn up to provide a trade show every week from May onwards right through to the autumn.

For the coming big Gaumont attractions already announced are the company's British productions, "Fires of Fate" (directed by Tom Terriss), "Bonnie Prince Charlie" and "Robert Burns and Highland Mary," to which has been added this week a version of the late George R. Sims's most popular melodrama, "The Lights o' London," which is to be put into immediate production, under the direction of Captain Calvert. Wanda Hawley and Nigel Barrie have again been engaged as "leads." The company will also shortly present an American special, "Drums of Destiny," with some big African scenes and Mary Miles Minter as star. It is also known that Mr. Reginald Bromhead is concluding negotiations for one or two other "supers," one of which should provide one of the biggest box-office attractions of the year.

There will be tremendous activity at Denman Street during the next few months, and it is confidently anticipated that a year which marks the 25th anniversary of the Gaumont Company and which has opened so auspiciously for the company will see many records broken.

NEW FOX STUDIO IN LOS ANGELES.

Mammoth Plant to Cost £500,000.

IMPORTANT future developments of the Fox Company include the erection of a new studio plant in Los Angeles on an elaborate scale. Construction will be started in the early summer, and a sum of £500,000 has been set aside for the purpose. It is stated that when completed the studio will be the largest and most up-to-date of its kind in the world, and will cover an area of over two hundred acres. In comparison the present Fox studios on the West Coast occupy fourteen acres.

Under the care of fashion experts will be an elaborate costume department. An emergency hospital, a research department—embracing a large reference library—and a spacious restaurant for the convenience of the studio staff are only a few of the innovations planned.

Every provision will be made for the players' comfort. Dressing rooms for the important actresses will be built *en suite*, furnished with every convenience. Telephones will connect these dressing-rooms with every part of the studio grounds. The building that will house the actors, as well as the scenario staff, will be constructed on the same lines. In addition to a gymnasium, tennis courts, etc., will be lounge, reading, writing, and rest rooms.

MEETING OF LONDON C.E.A.

A MEETING of the Executive Committee of the London and Home Counties Branch was held at Broadmead House, Panton Street, Haymarket, on Friday, April 27, at 3 p.m.

Arising out of the minutes of the previous meeting the Chairman reported that the luncheon to Mr. Adolph Zukor had been abandoned as Mr. Zukor had to depart from this country somewhat hurriedly, but it was hoped that upon his return visit this function would be held.

The Secretary read a report of the Sub-Committee dealing with anomalies in London County Council licensing, and, after discussion, it was agreed that a copy of the suggested reply be forwarded to each member of the Executive Committee for further consideration at the next meeting, legal advice to be taken in the meantime.

A report of the Sub-Committee dealing with the London County Council (General Powers) Bill was received and duly adopted.

Upon a letter from the General Secretary adverting to legal benefit, the Secretary was instructed to forward a copy of same to all members.

An application for assistance from the Royal National Life-Boat Institution was left to the individual discretion of members.

A reply from the London County Council as a result of the observations of the Branch on that body's ventilation regulations was referred to the Ventilation Sub-Committee.

A long discussion ensued upon submitted resolutions adverting to broadcasting, and the following resolution was moved, seconded and unanimously adopted:

"That this Branch views with alarm the question of broadcasting, and strongly urges the General Council to support the submitted resolutions of the Entertainments' Joint Committee on this subject."

AUTOMOBILE IN A RIVER.

It will be remembered that during the filming of Stuart Blackton's production, "The Gipsy Cavalier," Miss Flora le Breton, the famous English screen star, nearly lost her life owing to the coach she was travelling in being carried away by an overwhelming torrent of water in the flood scene. By an extraordinary coincidence Miss le Breton narrowly escaped death in a somewhat similar manner whilst on location with Bert Wynne's production, "God's Prodigal," adapted from A. J. Russell's famous novel. Her chauffeur accidentally turned the automobile into a river whilst Miss le Breton was returning to town from Torquay. The car, for a moment, sank from view and Miss le Breton had to stand on a seat in order to save herself from being submerged. It took a team of four horses to pull the heavy automobile out of the river mire.

Miss le Breton signed a contract the moment she finished "God's Prodigal" to appear in the leading part in Wilfred Noy's production, "Little Miss Nobody."

EXPLOITATION IN PLYMOUTH.

AT Plymouth last week G. Mudge, of the Savoy, adopted an advertising device that forced itself on the attention of the public. He was showing "What's Wrong With the Women," and each day the question was brought vividly before the public by a street parade of a brass band, an oppressed man in evening dress driving a perambulator, and a number of men carrying aloft placards proclaiming the rights of men usurped by women. It brought good results.

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PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

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MR. JOHN E. GREENWOOD. A.R.C.O., the well-known Southport Pianist and Organist, 12 years' experience in super kinema, one of the best well-known accompanists in West Lancashire, will be disengaged in a few weeks, and offers his services to the trade for re-engagement. Solo Pianist and Organist.—Address: 50, Southbank Road, Southport.

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, MAY 14.
Fox, Shaftesbury Pavilion, 11. Boss of Camp Four.
Fox, Shaftesbury Pavilion, 11. Land of Tutankhamen.
Ideal, New Oxford, 8-30. Jealousy.

TUESDAY, MAY 15.
Stoll, Alhambra, 11. Dr. Fu Manchu.
W. & F., Shaftesbury Pavilion, 11. When Husbands Deceive.
European, Own Theatre, 11 and 2-30. Kindled Courage.
David Hart, American Co.'s Theatre, 3. English Scenics.
Famous-Lasky, New Gallery, 11. To Have and To Hold
Walker, Court, 11-15. The Rocket Signal.

WEDNESDAY, MAY 16.
W. & F., Shaftesbury Pavilion, 11. Tents of Allah.
European, Own Theatre, 11 and 2-30. Kindled Courage.
Goldwyn, Alhambra, 11-15. Broken Chains.

THURSDAY, MAY 17.
Moss Empires, Shaftesbury Pavilion, 11-15. Star Dust.

FRIDAY, MAY 18.
Vitagraph, West End, 11. Smashing Barriers.
European, New Gallery, 11. The Abysmal Brute.

MANCHESTER.

MONDAY, MAY 14.
Primus-Moss, Piccadilly Theatre, 11. Star Dust.

TUESDAY, MAY 15.
Gaumont, Gaiety and Own T., 11 & 2-30. Neeka of the Northlands.
Goldwyn, Theatre Royal, 11. Yellow Men and Gold.
Fox, Oxford Street P.H., Boss of Camp Four.
Fox, Oxford Street P.H., 11. Land of Tutankhamen.
Famous-Lasky, Piccadilly, 11. To Have and to Hold.

WEDNESDAY, MAY 16.
Rose, Gaiety, 11. Girl in the Taxi.
Walturdaw, Piccadilly, 11. Gems of Literature.
Goldwyn, Theatre Royal, 11. Broken Chains.

THURSDAY, MAY 17.
General, Deansgate P.H., 11-15. Up to the Hilt.

FRIDAY, MAY 18.
Stoll, Piccadilly, 11-15. Dr. Fu Manchu.

LIVERPOOL.

TUESDAY, MAY 15.
Webster, Palais de Luxe, 11. Great Ex[illegible]s.
Goldwyn, Prince of Wales, 11 Broken Chains.

WEDNESDAY, MAY 16.
Gaumont, P. de Luxe and O.T., 11 & 2-30. The Worldly Madonna.
General, Scala, 11-15. Up to the Hilt.
Wardour, Futurist, 11-15. Quicksands.
Goldwyn, Prince of Wales, 11. Yellow [illegible] Gold
Fox, Kinema Exchange, 11. Boss of [illegible]
Fox, Kinema Exchange, 11. Land of Tutankhamen.

FRIDAY, MAY 18.
Stoll, Futurist, 11-15. Dr. Fu Manchu.
Famous-Lasky, Scala, 11. To Have and To Hold.

BIRMINGHAM.

SUNDAY, MAY 13.
Gaumont, Futurist, 7. Neeka of the Northlands.
Assoc. First National, New St. P.H., 7. The Light in the Dark.

TUESDAY, MAY 15.
Stoll, Futurist, 11. Dr. Fu Manchu.
Goldwyn, Scala, 11. Broken Chains.

WEDNESDAY, MAY 16.
Walturdaw, Scala, 11. Only a Shop Girl.
Goldwyn, Futurist, 11. Yellow Men and Gold.
Apex, New St. P.H., 10-45. Monna Vanna.

THURSDAY, MAY 17.
W. & F., Picture House, 11. Till We Meet Again.

FRIDAY, MAY 18.
General, Scala, 11. Up to the Hilt.
Wardour, New St. P.H., 11-15. Quicksands.
Famous-Lasky, Futurist, 11. To Have and To Hold.

SUNDAY, MAY 20.
Rose, New St. P.H., 6-30. The Girl in the Taxi and Rose of the Sea.

LEEDS.

TUESDAY, MAY 15.
Rose, Kinema Exchange, 10-40. Girl in the Taxi.
Stoll, Majestic, 11. Dr. Fu Manchu.
Pathe, Kinema Exchange, 11-40. Environment
Wardour, Kinema Exchange, 3-15. Quicksands.
Gaumont, Kinema Exchange, 2-15. Neeka of the Northlands.
Famous-Lasky, Scala, 11. To Have and To Hold.

WEDNESDAY, MAY 16.
W. and F. Scala, 11. Till We Meet Again.

FRIDAY, MAY 18.
Walturdaw, Scala, 11. Only a Shop Girl.
Assoc. First National, Kinema Exchange, 3-15. The Woman Conquers.
Goldwyn, Majestic, 11. Yellow Men and Gold.
Fox, Kinema Exchange, 10-40. Boss of Camp Four and Land of Tutankhamen.
Lester, Kinema Exchange, 11-40. Jessica's First Prayer

SHEFFIELD.

TUESDAY, MAY 15.
Assoc. First National., Grand P.H., 10-40. The Woman Conquers.
European, Union St. P.H., 11. Driven.
Goldwyn, Cinema House, 11. Yellow Men and Gold.
Albert Lester, Albert Hall, 11. Jessica's First Prayer.

WEDNESDAY, MAY 16.
Vitagraph, Grand P.H., 11. Masters of Men.
Vitagraph, Grand P.H., 11. The Barnyard.
Vitagraph, Grand P.H., 11. Forward March.
Famous-Lasky, Union St. Picture Palace, 11. To Have and To Hold.

THURSDAY, MAY 17.
Goldwyn, Cinema House, 11. Broken Chains.

FRIDAY, MAY 18.
Pathe, Cinema House, 11. Environment.

NEWCASTLE.

MONDAY, MAY 14.
Goldwyn, New Pavilion, 11-15. How Women Love.
Hepworth, Westgate Rd. P.H., 11-15. Mist in the Valley.

TUESDAY, MAY 15.
Assoc. First National, Stoll, 11. The Woman Conquers.
Gaumont, New Pavilion, 11-15. The Worldly Madonna.
Gaumont, Own Theatre, 2-15. The Worldly Madonna.

WEDNESDAY, MAY 16.
High-Level Exclusives, Stoll, 11. Jessica's First Prayer.

THURSDAY, MAY 17.
Goldwyn, New Pavilion, 11-15. The Moor.

FRIDAY, MAY 18.
Famous-Lasky, Grainger, 11. A Prodigal Knight.
Stoll, Tyne Theatre, 11-15. Dr. Fu Manchu.
Vitagraph, Pavilion, 11-15. Masters of Men.
Vitagraph, Own Theatre, 2-30. Masters of Men

NOTTINGHAM.

TUESDAY, MAY 15.
Granger, Picture House, 11. The Sacrifice.
Walturdaw, Elite, 11. Your Best Friend.
Famous-Lasky, Scala, 11. A Prodigal Knight.

WEDNESDAY, MAY 16.
Pathe, Scala, 11. Environment.
Assoc. First National, Elite, 11. The Woman Conquers.
Fox, Long Row P.H., 11. Three Who Paid.
Fox, Long Row P.H., 11. High and Dry.

THURSDAY, MAY 17.
P.B.O., Mechanics' Hall, 11. The Golem.

FRIDAY, MAY 18.
Gaumont, Scala, 11. Neeka of the Northlands.

BRISTOL.

SUNDAY, MAY 13.
European, Cinema House, 3. Driven.

WEDNESDAY, MAY 16.
Granger, Queen's P.H., 11-15. The Sacrifice.
Gaumont, Palace and Own Theatre, 11 and 3. The Worldly Madonna.

CARDIFF.

TUESDAY, MAY 15.
Stoll, Capitol, 11-15. Dr. Fu Manchu.
General, Kinema Exchange, 3. Up to the Hilt.
Gaumont, Own Theatre, 11-30 and 3. The Worldly Madonna.
European, Own Theatre, 11. A Dangerous Game.

WEDNESDAY, MAY 16.
Wardour, Kinema Exchange, 11-30. Quicksands.

FRIDAY, MAY 18.
Famous-Lasky, Olympia, 11-15. A Prodigal Knight.
Rose, Cinema Club, 3. Woman He Married.
Assoc. First National, Kinema Exchange, 3. The Woman Conquers.
W. and F., Kinema Exchange, 12-15. Tents of Allah.

GLASGOW.

MONDAY, MAY 14.
Goldwyn, Cinema House, 11. Yellow Men and Gold.
Fox, Grand Central, 11. Catch My Smoke.
W. and F., Savoy, 11. Till We Meet Again.

TUESDAY, MAY 15.
Stoll, Sauchiehall St. P.H., 11. Dr. Fu Manchu.
Vitagraph, Cinema House, 11. Masters and Men.
Vitagraph, Cinema House, 11. The Barnyard.
Vitagraph, Cinema House, 11. Forward March.
Wardour, New Savoy, 11. Vengeance of the Deep.
Gaumont, Grand Central, 11. Neeka of the Northlands

WEDNESDAY, MAY 16.
Goldwyn, New Savoy, 11. The Moor.
Famous-Lasky, Renfield St. Cinema, 11. A Prodigal Knight.
Jury, P.H. and Own Theatre, 11 and 2-30. Jazzmania.

THURSDAY, MAY 17.
Assoc. First National, Renfield St. C.H., 11. The Woman Conquers.
Argosy, Picture House, 11. Poor Men's Wives.
W. and F., Savoy, 11. When Husbands Deceive.

FRIDAY, MAY 18.
Square, La Scala, 11. Love's Penalty.

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"A FOX HUNTING PAGEANT"

What the Critics Say:

"BIOSCOPE."

"A complete picturisation of a fox hunt from start to finish—delightful glimpses of riders and hounds—intimate portrait studies of Viscount Lascelles—quite the best fox-hunting picture yet produced. The continuity has been so well preserved that the action becomes an exciting real-life drama.

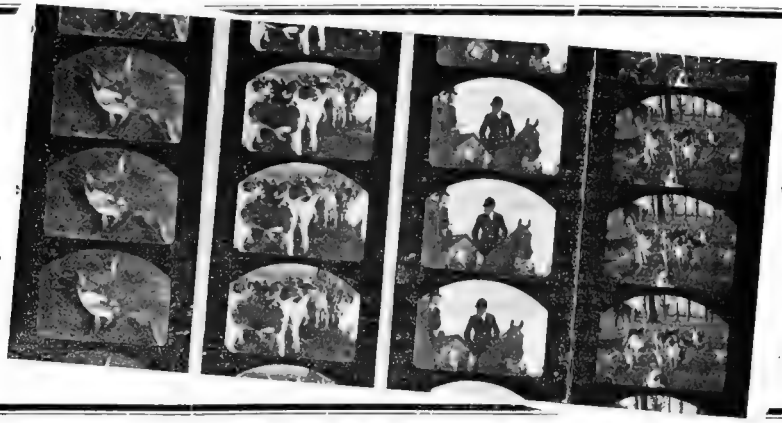
"A film which allows the spectator to see a great deal more of the hunt than would be possible for any individual huntsman—should prove an out-of-the-ordinary attraction at any kinema."

"KINE WEEKLY."

"As an informative record of fox-hunting this film is hard to beat, and should prove of sufficient interest and originality to be very useful in any programme. Suitability, a good interest feature for any hall."

"CINEMA."

"Wonderful photography in clever 'follow up' scenes of a hunt. There are excellent views of the hunt in full cry, and, indeed, hardly an aspect of the chase has been missed, while the photography, considering the difficulties in the way is little short of marvellous."



Viewed and described by John Betts.

¶ A unique picture taken with the Bramham Moor Hunt—Viscount Lascelles, K.G., D.S.O., the Master, and shown recently to Her Royal Highness Princess Mary Viscountess Lascelles and Viscount Lascelles, K.G., D.S.O. at Goldsborough Hall.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 496. SATURDAY, MAY 12, 1923. SIXPENCE.

Be Prepared

THE few days of summer weather that we have experienced during the past week have not been received by exhibitors with any degree of pleasure, they having the liveliest recollections of a summer which started similarly early and which sent a great number into the bankruptcy court. Fortunately, there is every indication that the weather conditions are not likely to continue in their present form and, in fact, there has been during the past few days a return to our usual conditions and, in consequence, no diminution of receipts in kinema theatres. At the same time the three or four days of hot weather should serve as a timely warning to exhibitors that we are now approaching a time of the year when it is only reasonable to expect that conditions, to say the least of it, will be a little difficult. Whether we shall be having a torrid summer similar to that of 1921 is in the lap of the gods, but whatever be the conditions this year it is time for every exhibitor to be prepared for a possible slackening in the attendance at his theatre. There is no use being panicky, neither is there any sense in being over optimistic. What is required is for every proprietor of kinema theatres to sit down and attempt to find a way to beat the hot weather.

How this may be done is a problem that is not easy to solve, but the one way of not doing it is to attempt to cut down a program and present an inferior entertainment to your patrons. An exhibitor to-day must realise that to get his audience into his theatre he has to entice them with something that will appeal to their somewhat jaded appetites. He has to remember that he is up against climatic conditions and the Daylight Saving Bill, and, in consequence, he should concentrate on presenting to his audience pictures that will be so appealing that it will be difficult for them to resist their lure and attraction. In the past exhibitors have, like a flock of sheep, adopted panic-stricken methods which have led to their own undoing. Immediately the first day of real hot weather approaches they have adopted the stupid policy of cutting their programs down to a minimum, and booking only pictures of a cheap price and of corresponding value to the pay box. Anything more ludicrous one cannot possibly imagine. It has happened time and again and exhibitors should have learnt the lesson by now, but it is extremely doubtful if all the showmen in this country realise the folly of such a procedure. It is quite apparent that the majority of renting houses anticipate that this policy will ensue in the future, for a great many of the biggest pictures are scheduled for release from October onwards. It is only too apparent that a great many exhibitors in this country think that the only possible way of saving themselves during the summer months is to run the cheapest possible program, and to cut down expenses beyond a minimum, doing nothing in the way of exploitation, and, in short, doing everything possible to keep the public out of their theatres.

There is only one real way of beating the weather, and that is to pay special attention to the ventilation of your theatre and present a program that will irresistibly appeal to your patrons. Every wise showman knows that in difficult times you have to go out after the business, and experience tells us that those kinema proprietors who have set out to make their programs as attractive as possible have, in every instance, met with success. It is no use sitting on the doorstep and bemoaning the heat and leaving everything to chance. There should be a better program shown in the summer than in the winter. American exhibitors tried this plan out last year and proved it to be the greatest success. They booked big pictures and exploited them in every possible way, with the consequence that their theatres did record business. The British film industry has just as good showmen in its ranks if they will only take the trouble to go out and force their theatre upon the notice of the public, but it is no good doing it with a mediocre program. Concentrate on pictures that will appeal, use your intelligence, boost the hall you have for all you are worth, do not let the public down when they get inside, and there will be a great deal less talk of the perils and evils of summer business. The wise exhibitor will remember one thing, and that is, the public will always pay no matter what the weather may be like, to be really entertained. Exhibitors must make up their minds to make a success of their theatre in the summer months, and if they will only concentrate their energies on giving their patrons a bigger show than they do in the winter then they will undoubtedly succeed. Remember, a poor program not only means poor business in the summer, but earns a bad name for the theatre for the winter months.

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By the W

A Weekly On Trade

BROADCASTING appears to have been the subject of discussion at nearly every meeting of the C.E.A. throughout the country last week, and most members came to the conclusion that there was really very little in it. As more than one exhibitor said, you cannot stop progress, and all the protests in the world would not stop the people from listening-in. As a matter of fact, I personally think that this subject is being made far too much of by the C.E.A. It is not as if the pictures can be broadcasted, and the only possible form of opposition is the fact that people may sit indoors and listen to their wireless instead of venturing out and paying their money to go into the kinema as heretofore. Even this does not appeal to me as being very formidable opposition, for when I listened-in the other evening the program was so dreadful that I was very glad to go out and pay my money to see a picture show. The programs that are given at the present moment are boring to a degree, and after all, it is really up to the exhibitor to show a program that is far greater an appeal to his patrons than listening-in to some cheap concert artiste. The matter is not one that calls at the present moment for any very panicky consideration, as it affects theatrical interests far more than it does the kinema theatre.

Provident Fund for Trade Members.

AS I intimated in my last issue, the Kinematograph Trades Council met on Thursday last, their business for the most part being concerned with the election of officers. That necessary part of the proceedings being duly attended to, the meeting adopted a resolution that each of the three associations should make a grant of £50 in order that there might be some funds in hand to start work upon. Amongst the subjects of discussion the Council considered the formation of a real Trade Benevolent Fund, and I was very interested to see that Mr. R. C. Bromhead brought forward his ideas of founding a provident fund to which all members of the industry could contribute. I know that the chairman of the K.R.S. has some very sound views upon this subject, and has, in fact, a scheme in his mind which I consider would be the very thing for this industry, but as a committee has been formed to deal with the matter it would be as well at this juncture probably if the matter was left until their report.

A Publicity Scheme.

ANOTHER matter which was discussed at the meeting was the subject of film trade propaganda, and subsequently a committee of three was selected to submit a scheme that would embrace the fullest measure of publicity and also that they should take the necessary steps for that purpose. I notice that Colonel Bromhead, Mr. S. Rowson, and Mr. W. M. Blake were elected members of this committee, and it is to be hoped that before they submit their scheme they take the fullest means of securing the opinions of the publicists in this trade, from whom they may make some very interesting material. At the close of the meeting it was resolved to meet two days before the second Wednesday of each month, and the next meeting is to be held on June 11. Now that the Trades Council has got to work I sincerely trust that it will continue its labours, for there was never a time when it was more urgently needed than at the present moment.

Mr. Cunningham's Optimism.

MR. ARTHUR CUNNINGHAM appears to be exceedingly optimistic concerning the chances of a revision of the Entertainment Tax, if one may judge from his speech at the meeting of the C.E.A. in Leeds last week. Mr. Cunningham, in reporting on the work done in connection with the reduction of the tax, said there was very good reason to hope that at last something would be achieved, and in recounting the numbers of meetings that had taken place, intimated that the Chancellor had agreed to meet a deputation before Whitsun. This worthy Leeds exhibitor is satisfied that on the report stage of the Budget some concession will be given to this trade, and whilst I cannot say I am unduly optimistic myself, it is to be profoundly hoped that Mr. Cunningham's views will be found correct.

An American P.R.S.

MR. SYDNEY COHEN, the president of the Motion Picture Theatre Owners of America, has sent me a letter directed to the American Society of Authors, Composers and Publishers, which he has asked me to publish, as it is a matter that is of vital concern to every theatre owner. The letter is as follows:

GENTLEMEN,—Please take notice that my music licence arrangement with you expired a long time ago, and I am no longer accepting the alleged benefits of same. When I made this arrangement it was under duress, and my action was compelled by your threats of oppression. I had hoped during all of this time that you would be brought to a realisation of the unfairness of your methods and the injustice of your position, and of the financial folly of your course. Having failed to make any impression on your salaried officials, whose interest, of course, is to continue the antagonism for their own profit regardless of the consequences to the competing parties, I see no alternative other than the step which I am now taking.

As a result of my study of the situation, and from my interviews with hundreds of people throughout the United States, including not alone exhibitors but legislators and the Government's legal experts and other persons holding both private and public office, I have concluded that the monopolistic control of which you now boast as the justification for the extension of your society, not only has earned the condemnation of all fair-thinking people, but will soon reap its just reward in suitable legislation which will prevent, in the future, any repetition of your methods of oppression, supplemented by your system of espionage.

I want it to be distinctly understood that any agreements that I have with you are terminated: that I am not operating under any licence from the society nor do I desire any.

Very truly yours,

SYDNEY S. COHEN.

In view of the trouble that the C.E.A. have had with the P.R.S. it is interesting to see how this matter is dealt with on the other side.

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ay Notes.

Causerie Topics.

New Goldwyn Pictures.

FURTHER particulars are to hand in my American mail of the association of Messrs Samuel Goldwyn and George Fitzmaurice with Associated First National Pictures, and I understand that the first Fitzmaurice production will be "The Eternal City." This is from the famous novel by Sir Hall Caine, and the picture will feature Barbara La Marr. Scenes are to be taken in Rome and the company sails for that city on June 1. "Potash and Perlmutter," which will also be released through First National, will feature Barney Barnard and Alexander Carr, who played in the original stage play, and Vera Gordon, the well-known Jewish actress, whose performances in "Humoresque" and other pictures have been so phenomenally successful. It will be exceedingly interesting to see how this great comedy comes out on the screen, but with such a capable company playing there is every reason to predict a great success.

Higham's Diatribe.

MISS BETTY COMPSON, the well-known American star, arrived in this country on Saturday last and was entertained at a welcoming dinner by Messrs. Baleon, Freedman and Saville at the Savoy Hotel on Monday evening. The chair was occupied by Sir Charles Higham, and a representative gathering included such well-known personalities in the exhibiting world as Messrs. A. J. Gale, E. E. Lyons, Victor Sheridan, Sidney Bernstein, P. Johns, P. Barton, as well as numerous representatives of both the trade and lay Press. In addition, Mr. C. M. Woolf, Mr. S. Freedman, and the directorate of W. & F. Film Service, who have acquired the rights of the first picture, were present, as well as representatives of other renting concerns, and the room presented a very animated appearance when over one hundred guests sat down to dinner. Sir Charles Higham, in his introductory remarks, rather went out of his way to indulge in a violent denunciation of what he was pleased to call "carping criticism" of British photoplays and producing concerns that appeared in the Press, and it was not difficult to gather that his diatribe was mainly directed against the editor of this journal, whose outspoken article on the question of paying huge sums to American stars attracted such attention in last week's issue of this journal.

A Speech in Bad Taste.

IF guests are to be assailed in this manner it will soon become necessary for chairmen at gatherings of this character to be presented with a book on good-taste at the dinner table, for it is by no means in the best taste that a guest at a dinner, asked there for the purpose of welcoming an artiste to this country, should be subjected to a thinly-veiled attack when his hands are tied and he is entirely unable to reply without indulging in similar bad taste by making a slanging match of what should be an enjoyable function. It is particularly surprising to find an old speaker of such wide experience as Sir Charles Higham lending himself to this procedure, and it is to be hoped that chairmen of future gatherings will not copy his example if they do not agree with any particular criticism that may have been levelled against the policy of a producing concern at which they are asked to take the chair.

Marring An Enjoyable Function.

ON behalf of the exhibitors present, Mr. Sidney Bernstein, in a graceful speech, welcomed Miss Compson to this country, whilst Mr. W. G. Faulkner gave an eloquent address, after which the guest of the evening returned thanks for her reception. Miss Compson, who was obviously overcome with emotion, made a very charming little speech in which she said she was out to work hard and would go back with the very best impression of English hospitality. Various toasts were given and replied to, and a function which does not quite merit the term of being thoroughly enjoyable, came to a close. Undoubtedly, the success of the evening was marred by the hostility that crept into the proceedings in the opening speech by the chairman, and it seems a tremendous pity that such an occasion as this should have been made the venue for an expression of feeling which might easily have been kept out of the proceedings.

An International Film Congress.

THE Authors' League of America is co-operating in inviting the leading European and American novelists and artists to attend the International Film Congress being held in New York on June 7 and 8. A General Congress Committee has been formed by the League consisting of many of America's most prominent novelists under the chairmanship of Rex Beach, the well-known author. This monster conference has been arranged by Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation, to bring together the leading novelists, dramatists, artists, sculptors, editors, and educators of the world to discuss the artistic development of the film. It is hoped that these men and women will evolve a set of principles which will be accepted by the motion picture industry as its artistic guide.

Telling Off a Producer.

DURING the trade show of "Gems of Literature" at the New Gallery Kinema, Edward Godal (managing director of B. & C.) was talking in an under-tone while one of the "Gems" were showing to one of the members of the Walturdaw staff. A woman in the audience promptly turned round, fixed Mr. Godal with her lorgnette and said, "I really do not think it is the thing to talk while a film is being shown. Evidently you have no appreciation of a good picture." Mr. Godal turned to his companion and remarked in a whisper, "She is quite right," then he sighed and said, "It's a great life if you don't weaken."

Kinema Schools Again.

THE Kinema Club launched out in a new direction last week when they successfully opposed the application of Mr. A. H. Humphrey, trading as the London Academy of Kinematic Art, for a licence to carry on a trading school for kinema actors. It was the contention of Mr. George Ridgewell, the chairman of the

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club, that this was merely a camouflaged application, the person really desiring the licence being Mr. Rex Wilson, the producer who has made many films in this country, and after hearing Mr. Ridgewell, Mr. P. L. Mannock and Mr. Percy Nash, the committee decided that the application should have been a joint one, and therefore turned it down. They did, however, give Mr. Humphrey permission to apply for a partnership licence. It would appear that the main ground of the Kinema Club's opposition to this school was that it was entirely unnecessary, in view of the hundreds of professional screen artistes out of employment, and with this view the trade will whole-heartedly agree. Everyone knows that thousands of potential screen artistes are induced to part with their money by these so-called schools of acting and that the recognised producing companies in this country will have nothing to do with them. It is to be profoundly hoped that the Kinema Club will continue their opposition to any further schools that may apply for a licence to the L.C.C., for they are not only undesirable but certainly not wanted in this industry.

Harold Shaw Signs up with Metro.

I AM pleased to see that Harold Shaw, the well-known London Film producer, who, whilst he was with that company, turned out some of their biggest successes, has signed up with Metro to produce in America. His first picture will be "Rouged Lips," and will feature Viola Dana, who is a sister of Edna Flugrath, who, incidentally, is Mrs. Harold Shaw. Tom Moore is playing in this picture, whilst George K. Arthur, a *protégé* of Harold Shaw's, is also in the cast.

Opening of a Big Case.

NEWS from America this week is quite exciting, as I see that the long-delayed hearing of the Federal Trade Commission against Famous Players and others started a few days ago. The complaint charges the Famous Players-Lasky Corporation and its associates "in acquiring or controlling, and in attempting to acquire or control, motion picture theatres, the respondent conspirators have coerced and intimidated motion picture theatre owners or exhibitors by divers methods," and it is expected that the case will drag on for many months. Mr. W. W. Hodkinson, the well-known independent distributor, who was the first president of Paramount Pictures, was the first witness, and after traversing the initial stages of the Famous Players Corporation he would appear to have declared that the independent producer is shut out of the market. A whole host of witnesses are scheduled to give evidence, and the commission is due to take evidence in all the prominent centres of America. My American correspondent, in sending me the news, frankly declares that many of the prominent members of the American film industry will be old men before the case finally finishes.

Television.

THE spread of broadcasting and its possible effects upon the kinema has been discussed in almost every conceivable corner whither showmen foregather, and the question of its encouragement or otherwise has been one of the principal items in C.E.A. branches in every large centre. Now comes another development of wireless science, the possibility of looking-in instead of listening-in, and the invention of a new apparatus which will allow people to see by wireless is said to be awaiting but a few more improvements to make it a scientific success. The invention, which is covered by some 50 patents, is being perfected by the General Radio Company, and two of the company's employees are responsible for its development. The idea is not new, for many speculating minds have toyed with the idea for some years. Indeed, in a film which Messrs. Gaumont are handling, and which was trade shown some time ago, the story turned upon the success of a television apparatus which recorded an occurrence its inventor had not desired.

Looking In?

IT is interesting to hazard what might be the outcome of such an invention. Will it be possible in the near or distant future for renting houses to broadcast their films on a special wave-length to receiving stations in kinemas, together with the musical accompaniment best fitted to the film? If so what a saving in expenses of orchestra, operators, wear and tear of projection apparatus and the like! It is very unlikely that the television apparatus will ever be sufficiently low in price for domestic "pirates" to "look-in" undetected, for the employment of special costly optical devices will be necessary to allow this. It is surprising how easy it is to imagine the possibilities of such an invention, but for some time to come the invention need cause no sleepless nights to the average exhibitor.

Sports and Pastimes.

ALTHOUGH brighter weather may be looked at somewhat askance by the average exhibitor with an eye on the box-office, it certainly brings forward visions of those delightful outings and sports contests which the trade make such a feature of their social life. Cricket and angling and golf, together with motor hill-climbing, may be expected again this year as last, the meeting in friendly rivalry or enthusiastic co-operation being a great asset to the trade. In this connection I may mention that the Kinematograph Sports Association, which has done so much for sport among the personnel of Wardour Street, rejoices in the possession of a new secretary in Mr. C. G. H. Ayres, of Wardour Films, and committees and secretaries of its various sections are hard at work enrolling members and arranging events.

Training a Young Film Star.

WHILE Miss Leahy, who was adjudged the winner of the film star contest last year, is working hard out in California, her "runner-up" in the competition, Miss Jean Jay, has not been altogether forgotten. A couple of weeks ago Mr. Ralph J. Pugh, of the Associated First National Pictures, Ltd., received cabled instructions to seek out Jean Jay and offer her a year's free dramatic tuition at the Royal Academy of Dramatic Art as a sort of consolation prize. Miss Norma Talmadge undertook to provide the needed wherewithal in Gower Street, which, by the way, nowadays is by no means negligible. Miss Talmadge's only stipulation was that the young lady should pass the usual preliminary qualifying examination that for the Spring Term was held this week. Last Wednesday she came through the test with flying colours and she was installed a student. Whether after her year at the Academy Miss Jean Jay will be better fitted for stage work than for kinema work remains to be seen, but in the meantime, owing to the munificence of the Talmadge sisters, one young London girl is made happy in pursuit of her ambition.

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Perilous Gambling

JUDGING by the correspondence that I have received, a portion of which is reproduced on another page of this issue, my comments on the sheer lunacy of British producing concerns paying huge sums of money to American film stars, would appear to have received general commendation from readers of this journal, and in view of the interest aroused I make no apology for again returning to this subject. As will be seen, Messrs. Balcon, Freedman and Saville defend their policy of bringing Miss Betty Compson over to this country at a salary of considerably over £700 per week, and their reply indicates their honest belief that the success of a British production can only be assured if the picture features an American artiste of importance in that country. Both Mr. Balcon and Mr. Saville urge that the necessity for paying high salaries to American screen artistes is due entirely to the fact that market prices are high in that country, and that the British producer is not paying more than his American competitors. This is a poor argument, because whatever price the American producer has to pay for a screen star, *he is certain of getting his money back in his own country first.* He does not pay tremendous sums to any film artiste and take a gamble on getting his money back in another market. He gets his money back in his home market and, therefore, the case of a British producer is entirely different.

The policy of paying a huge amount of money for an American star to feature in English pictures is a decidedly dangerous one. After years of telling the British producer that he should produce pictures with an international appeal, it would appear that a certain section have gone stark, staring mad in their extravagance, and are literally gambling on the American market, paying for pictures that will cost some thirty thousands of pounds to produce. There is no necessity to pay an American star artiste anything like the prices that we hear are being paid. As Mr. Godal says in his shrewd letter, if the star artiste be really a star, and still in demand over that side, why does he or she come over here to work, and what are the American film manufacturers doing to allow him or her to do so? He quite rightly contends that either the artiste is no longer a star or that we are paying a great deal more than their American market value. As a matter of fact, the American manufacturer to-day is well content to allow his star to go to England, for he knows that there are British producers who will pay tremendous salaries far in advance of anything in America, and lavish money on a production, and then the American manufacturing-distributing house steps in and gets the picture for a tenth of the price that it would have cost him to have had produced in America himself. That is why we are becoming the laughing stock in America on the question of high salaries. They are well content to let their stars come over here because they know that in any case if they want the picture when it is finished they will get it pretty cheap.

America appears to have hypnotised the minds of some of our producers in this country. They glibly talk of spending thousands of pounds on a picture, and will airily tell you that they are certain to get their money back in the American market. There is no certainty about this, and they have little to warrant any such assumption, and if they had a little common sense they would realise it. The only excuse for paying a high salary to an American film artiste is when you have a contract from a distributing house in that country stipulating that they will pay a sum which ensures the cost of production back before it is started. Otherwise, what is the inevitable result? The British exhibitor has to pay. It is useless to talk of not mulcting exhibitors in this country. When any concern starts a picture under the handicap of paying their star close on £7,500, then when the time draws nigh, and they have seen the lavish sums of money that have been expended upon the production, they, of a necessity, have to attempt to get their money back in this market, with the result that the British exhibitor has to pay an exorbitant figure for a picture which could be produced at a far less cost. There are still people in this business who have a child-like belief that they are ever so much more clever than the next man. They think that they know exactly what is the weak spot and point to the fact that British pictures have not made any great appeal in the United States because of the limited amount of money that necessarily has had to be employed in making them. So they proceed to rush to extremes, and, in fact, gamble everything on one picture, in the belief that by extravagance they will get the picture over. These are serious times and there must be no gambling in production to-day. Too many British producing companies have gone into bankruptcy because commercial sanity has not been employed in their policy. The project of paying enormous salaries far in advance of anything that American stars can get in their own country, is positively suicidal. It can only mean that despite the good intentions of any producing concern which embarks upon scuh a policy, the British exhibitor will have to pay. If we must have American stars in our pictures, and no one in their sane senses would deny that this is a necessity, at least let us be reasonable and pay them money that we can afford. With all the talk of high salaries that are being paid to these screen artistes in America, it is only common sense to see that if they had not some very high inducement they would not come over here to play in films. To break into the American market is a very laudable ambition, but there is such a thing as getting broke in the attempt.

Ernest W. Freeman

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VIEWS OF WELL-KNO

THE article in last week's FILM RENTER on the folly of overburdening the salary list for American artistes in British films has provoked a good deal of controversy in the trade, as it was almost bound to do. It will be remembered that we called attention to the appalling extravagance that was being indulged in in this respect. Instances were given of enormous salaries that were to be received by certain American artistes engaged over here, and we pointed out that all this suicidal expense would eventually have to be placed on the back of the exhibitor in the form of increased rentals, which the kinema industry at this moment was not in a position to pay.

The finance of production is, unquestionably, the most important aspect of trade politics; it is not surprising, therefore, that some of the leading directors in the film industry have shown an eagerness to contribute their views on the subject.

We print a selection of these below, all of which take up a very definite attitude—in the main strongly favourable to the opinions expressed in our own article. Colonel Bromhead's view is the extremely practical one that this swollen expenditure must in the end defeat its purpose, but that our chief trouble at present is that exorbitant salaries are being paid to some screen performers who are not stars at all. Mr. Balcon, naturally enough, perhaps, tilts at some of our contentions; but the rest, including Mr. T. A. Welsh and Mr. Guy Newall, are seriously perturbed at the extravagant lengths to which some producers are prepared to go in order to obtain star performers.

We shall welcome further opinions on this matter from all sections of the trade, and intend to return to the discussion ourselves at an early date.

THE SURVIVAL OF THE FITTEST.

(By COLONEL A. C. BROMHEAD.)

I HAVE read the article in the FILM RENTER entitled "Sheer Lunacy," and agree that it is quite possible to pay too much for the services of American artistes.

It is, however, just as possible to overpay an artiste of British or any other nationality. Everything depends upon the combination of (1) box-office value, (2) talent, and (3) type which the artiste presents. There is no doubt that while we are beset on all sides by aspirants for film fame, the British artistes, whether male or female, who can be taken into consideration for leads by a casting director, are almost non-existent so far as the international market is concerned; and they can be counted on the fingers if the home market alone be under review, that is to say, if the combined points, one, two, and three, above referred to, are properly valued.

I know of no remedy for overpayment except the inevitable but painful one of "the survival of the fittest." It is not perhaps unreasonable that artistes should expect more money for travelling three or four thousand miles to a foreign country than for sitting tight in Los Angeles, where most of them can get all the work they want; but if the British producer pays star prices for people who are not stars, or several times their home rate of pay to others, he must abide by the consequences, which will probably be not long in coming.

I am quite sure of one thing, that by steady effort, adequate expenditure, and the full employment of such resources as we possess in Europe, combined with broad-minded application, where possible, of any advantage native to America, we can certainly put pictures on the market internationally on an equality with anyone. I say equality, because I believe equality is coming, even in the case of artistes.

My remarks are concerned with the serious effort to build up first-class pictures, and have no reference to rash speculations, with which I have no sympathy whatever.

DOES THE EXHIBITOR PAY?

(By M. E. BALCON, of Balcon, Freedman, and Saville.)

OUR attention has been called to the article on page 7 of the current issue of THE FILM RENTER AND MOVING PICTURE NEWS.

We appreciate that this article has not been framed in any personal sense, but as the name of a screen star we are employing in one of our productions is mentioned, you will perhaps allow us to state our views on the matter. It is naturally a little difficult to reply to an article which is so conspicuously devoid of moderation from the title downwards. It is perhaps, however, only a question of relativity, and what may appear to be sheer lunacy to the casual observer may, after all, be sane commercial necessity to a responsible producing concern.

We suggest that the contentions made are basically unsound for the following reasons. In the past there has been a surfeit of mediocre pictures, which have nearly ruined the motion picture industry in this country. The exhibitor who is something more than the infant he is supposed to be by people who know him mainly in the abstract, has "applied the necessary pressure" in the right direction by insisting on bigger and better pictures. The American producing units have been quick to realise this, and are working at the present time on pictures with all-star casts. This policy has, naturally, created a bigger demand in America for screen artistes, and star artistes have at present, practically without exception, continuous contracts with American producers for months ahead. It is obvious that if the English producer is paying high prices for screen stars it is only because the market prices are high: he is certainly not paying more than his American competitors.

Your article points to the dearth of screen talent in this country, and states emphatically that we need American stars in our pictures. We, in common with other English producing concerns, are alive to this fact, and are therefore prepared to pay the existing commercial prices for the talent necessary to make our pictures successful, artistically and financially. Even if the market for screen stars is against us, that is no justification for closing our doors or for producing bad pictures.

It is a fallacy to suggest that the English exhibitor is going to pay. If we had engaged a mediocre star at a low salary the American and Continental rights of the picture would have been practically worthless, and there would have been some justification for the belief that the burden of cost would fall on the exhibitor's shoulders. For our part we do not believe there is any direct relationship between production costs and exhibitors' hiring prices. We are convinced that the exhibitor is a plain business man with a keen sense of box-office values, and we believe that he is prepared to pay fair commercial prices for the pictures he wants and which we propose to supply.

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ducer Overpaying Artistes?

'N FILM DIRECTORS

THE DOLLAR POINT OF VIEW.

(By T. A. WELSH.)

I SUPPOSE the practice, which THE FILM RENTER has attacked, of paying enormous salaries to American film stars, will last as long as the adventurous spirits who put up the money can be persuaded that this is the only sure way of getting British films into America.

America has hypnotised a credulous world into the belief that merit in films is a quality measured in absolute terms of dollars, and it seems only necessary to shout loudly—masterpiece—*masterpiece*—MASTERPIECE—like the quack doctor in the market place, and the crowd will not trouble to test the truth of your statement.

So, if you want to succeed in the film production business, you must spend two, three, four, ten, twenty times as much as the other man. So—up with the price of stories, of artistes, of settings, of everything. A's $10,000 star is twice as good as B's $5,000 mediocrity. B realises that he must do *something*, so gives *his* possession $15,000, and, hey presto! she is better than A's, and the public in the mass believes it, and the game goes on merrily. Producers on this side who *think* they know the game snatch up American stars and offer them more than their American employers ever did, and, surely, that makes them very much better, and your picture at last gets into the coveted arcna of the States.

But there must be a snag somewhere. America knows the game backwards. She originated it. She holds the "bank," and, though she will gladly sell to you with fictitious standards of merit, she will not buy as readily. So someone is going to be disillusioned.

Some day pictures will be judged from other angles than the dollar point of view, and then screen art, irrespective of its nationality, will come into its own.

"STARS AND STRIPES."

(By EDWARD GODAL.)

THE engagement of American stars at fabulous salaries, against which THE FILM RENTER has uttered a timely warning, would never have been necessary but for ill-advised gambling propensities of certain firms, with more money than sense. Capital is extremely difficult to get these days, and the city looks very askance on all film propositions, particularly those connected with the manufacturing side of the industry. The fingers of business men are still blistered by recent film flotations, which, after doing well while the subscribed capital lasted, ended badly. When these capitalists are asked to supply a thousand a week, for some three or four months, to pay the salary of an imported star from America, they naturally ask for some very definite proof that they will ever see their money again.

The first duty of every British film manufacturer to-day is to avoid, like the plague, any "neck-or-nothing" gamble—any desperate experiment, any scheme, which, by its failure, would increase the marked distrust of film ventures already too firmly established in the city. The production of an annual balance sheet, showing a small but normally increasing profit, will loosen the purse strings of the business man more easily than all the optimistic promises and anticipations of "scooping the pool" by some stupendous gamble—*with his money!* To risk £10,000, or even £5,000, on the salary of a single American artiste, is nothing short of lunacy in the present state of the market; unless the film has already been sold for *more* than that sum in U.S.A. before production is commenced.

This brings us to the true test of the star's value. There are half-a-dozen American artistes, whose drawing value is certain on their names alone, irrespective of story, production, or support; and, therefore, the U.S.A. renter, buying in advance, would be taking no risk. *These six players, however, are not for hire!*

How many of all the thousands of film artistes at Los Angeles have really a world-wide reputation? Some are becoming known, others are being as rapidly forgotten; many are mere meteors flashing across the screen (thanks to a lucky performance) and then disappearing for ever from the public gaze. For it must be remembered that the Americans are the most fickle public in the world, and that their leading players remain in favour, on an average, for about three years, and are then ruthlessly discarded. The English go to the other extreme, and revere and acclaim their favourites, even when they have grown decrepit and senile.

I raise this point for a definite reason. Unless this national difference of temperament be taken into account, it is probable the British manufacturer will engage an American star, who, still in fashion here, is already completely out-of-date in the States. The British manufacturer imports the artiste, quite frankly, in the hope of obtaining a market for his production in the States. The American market is the prize aimed for, and it would obviously be futile to attempt to sell them a film starring a player of whom they are already tired. Thus the greatest care should be taken by the British manufacturer, who intends to import an American player, to secure one who *is* still a real favourite in his, or her, own country.

This brings us to a very simple question. If the artiste be really a star, and still in demand over that side, and still capable of unquestionably enhancing the value of a film, then, why does he or she come over here to work, and what are the American film manufacturers doing to allow him or her to do so? The only possible answer is, that either the artiste in question is no longer a star, or, that we are paying him or her a great deal more than their American market value.

If the latter be the case, we must be the cause of considerable amusement to the U.S.A. renter, for, knowing that we have had to pay far more than an American manufacturer would have done, to coax the live star over here, he, the renter, knows that he can buy our production for considerably less than would have been the case had that same star appeared in an American production. In other words, we would have bought in the dearest market and the U.S.A. renter in the cheapest! Under these conditions it is not surprising that the London business man hastily buttons up his pockets the moment the word "films" is mentioned; or, that the newcomers into the British film industry, who glibly pay out their thousands a week to American stars, soon find themselves in that morass of bankruptcy or liquidation predicted by THE FILM RENTER.

It is easy enough to take others to task, to destroy, and to condemn, and I realise fully that the value of an article of this sort rests with the exposition of some constructive policy, which will tend towards a solution of this knotty problem. I have proved that the U.S.A. market is open to all films above

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STARS AND THEIR SALARIES—*Continued.*

a certain standard. I had considerable difficulty in doing so, because at one time, thanks to war conditions, we had become dangerously insular, and the American buyers were not disposed even to view British productions.

America was an oyster, and a star name was the only way to open it. I engaged Herbert Brennon, the well-known American producer, and Miss Marie Doro, in spite of ridicule and prophesies of failure, and made two productions, "Twelve Ten" and "The Sinless Sinner." Their names opened the doors of the U.S.A. renters to me, and I sold both my productions extremely well in that country. This sounds as though I practised in complete opposition to what I am now preaching, but this is not so, for I undertook a sane commercial transaction and not a gamble. Had America refused to buy my productions I still should have made a profit on the rest of the world's markets. In other words, I was not banking all on one throw, nor were salaries and productions then bloated to the top-heavy conditions of the present day.

To-day, the world markets, exclusive of U.S.A., do not permit the engagement of American producers and stars *at their own* terms, and the only justification for asking or paying fabulous salaries is, therefore, simply and solely, an American sale. Thus, if the player believes in his, or her, hold upon the American public, and, yet, thinks it worth while to come over to work in our studios, let him or her accept the limited salary we can afford to pay out of our known markets and take a percentage of our American sales. If there is no sale in U.S.A. the artiste is not worth the immense salary demanded. If there is a sale, the artiste benefits to the extent of his or her market value amongst their own people.

Our business men could raise no objection to such a scheme, for their expenditure would be no greater than would have been the case without the importation of an American player. In other words, he has the *stars* without the *stripes*.

APOLOGY TO CAPTAIN A. J. BARBER.

WITH reference to the comments we made in our issue of March 10, and also with reference to the letter signed by Mr. J. T. Hallinan, which appeared in THE FILM RENTER of the issue dated March 17 last, and the writs claiming damages for libel against us as publishers, and our printers and our editor, by Messrs. Norman, Hart and Mitchell, solicitors to Captain Barber, we wish to say that we, personally, had no desire to comment adversely upon Captain Barber. We know full well the honourable reputation he bears, and had we realised that our comments and this letter would be regarded as libellous by him, we should not have published them. To our knowledge, Captain Barber worked exceedingly hard in the Tax Abolition Committee Campaign. With reference to the honorarium to Captain Barber by the Tax Abolition Committee, this was voted out of general funds of the Committee quite unknown to Captain Barber, and we are sorry that Captain Barber should have been caused annoyance by our publishing the same. We know that in full committee, voluntarily and unanimously, two different sums of £250 each were voted him as recompense for the valuable work he had done. We therefore wish to tender to Captain Barber our sincere apologies for any injury he may have sustained by reason of the publication of the letter and our comments in question.

IS BRITAIN TIRED OF AMERICAN PRODUCTIONS?

(By GUY NEWALL.)

YOUR article on high salaries for American stars greatly interested me, and in the main my views on the subject coincide with your own. Personally, I have had no experience in the matter, inasmuch as I have never engaged an American artiste, although the suggestion has frequently been put to me that it might be wise to do so. In these days, when the question of film finance seems to have become almost insurmountable, one naturally welcomes, from a producer's point of view, any movement that may tend towards improvement in film production. If, by paying these huge sums to American stars, British producers are able to increase their returns by the capture of the American markets, I would say that it is all to the good, inasmuch as then they could afford to spend more on production; but the salaries mentioned do seem to be outrageous.

I feel, also, that the British public is tired of the greater number of American screen stars, and that the money spent on employing them in English films might much more advantageously be used in exploiting new talent.

I was told only the other day by a high official of one of the big American renting firms over here that their pictures are leased to the British organisation for £4,000 per picture. This organisation controls some of the biggest American stars, so that if the exhibitor can secure these films for the price that this organisation can afford to rent them under these circumstances, is he going to pay the price which an English producing firm must demand for the same, or equivalent star, to whom it has had to pay such an enormous fee?

Nine-tenths of American films these days are made from old, stupid, impossible stories, ridiculous in the extreme, and entirely lacking in humanity, *but* (and this is a very big "but") they are so beautifully, lavishly, and cleverly "dressed up," photographed, and "presented" that they "get over." If only we could learn how to do likewise, and had the means to spend the necessary time and money on doing it, then we might stand a chance of getting a permanent position in the American markets, for our stories are better, our scenarios, as Americans themselves admit, are better, and our acting can be as good.

AN EXHIBITOR ON BRITISH TALENT.

(By THOS. F. GILLETT, Chairman, Gillett's Pictures, Ltd.)

REFERRING to Mr. Fredman's article in your current week's issue on the policy of engaging expensive artistes from America to assist in producing British films. I endorse many of his remarks, but I strongly disagree with him when he says "it is an admitted fact that we have a real dearth of screen talent in England." There is, in this country, talent equal to anything that America can send us. The real difficulty is that this talent has not, at present, the opportunity of being developed and used to full advantage by the British producer. When, in time, British productions grow to become a menace to the present American monopoly, as I feel confident they can if given a fair chance, it will be found that there is abundant talent for screen acting, and that outstanding successes depend as much upon the producer as upon the artiste. If any exhibitor pays an enhanced price merely because a film stars an expensive American artiste, well, it's his funeral. This policy of engaging expensive American artistes will, if continued, reduce the already limited amount of work for our own screen stars, driving the best of our talent to America, and, in time, making us even more dependent on that country for our films.

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BIG PRODUCTION BOOM IN AMERICA.

Victor Saville describes great activity at the Studios, and explains reasons for paying high salaries to American stars.

EXHIBITOR'S WONDERFUL SHOWMANSHIP.

MR. VICTOR SAVILLE, the well-known film agent, returned from America last week. As readers of this journal are aware, Mr. Saville journeyed to America for the express purpose of securing a well-known film star to feature in "Woman to Woman," the production which Graham Cutts is making for his company, and was successful in inducing Miss Betty Compson to play the leading part. Interviewed by a representative of the FILM RENTER the other day on the subject of the salary that Miss Compson is reputed to be getting, Mr. Saville said:

"Our sole object in obtaining the services of Miss Betty Compson was so that we might ensure the sale of this picture in America, but really the most important fact of all is that we want a sale on a big release. In that country there are five premier release corporations, and by securing Miss Compson to star in our picture we were assured by potential buyers that we should have one of these premier releases when the time came for this picture to be sold in that country; consequently, we are ensuring the sale of our products for all time. In America to-day they are having a bigger boom of production, and big production, than in the whole of the post-war period. All the well-known and popular screen artistes are in receipt of tremendous salaries, and their services are, in all instances, almost impossible to secure. I was fortunate enough to persuade Miss Compson just at the right moment that work in England would be of great educational value to her, and she is a particular type of girl who seeks mainly for education. The chance of appearing in British pictures appealed tremendously to Miss Compson for this reason only, and my task was made considerably easier by reason of this fact. Miss Compson also was greatly attracted to England by the fact that Graham Cutts was producing this picture, she already having had the pleasure of seeing this producer's work in "Paddy-the-Next-Best-Thing."

"Considerable criticism has appeared in your journal (continued Mr. Saville) of the fact that we are paying Miss Compson a large sum of money for her work in this picture. You may be interested to know that Miss Compson's salary works out (with the weeks that she has at rest in this country and the period spent in travel) at no greater salary than she has been receiving for the past two years in America, but, in any case, the sole idea of my company in securing this lady's services was because her name and her work in the production meant a certain sale in the American market and for British films throughout the world. This, I know, the FILM RENTER has always advocated."

Questioned as to producing activity in America, Mr. Saville stated: "That never has there been such a feverish activity in the studios as is operating at the present moment. Practically every star of any importance, and a great many stars of lesser brilliance, have been engaged for the next two years, and one organisation in particular is signing up artistes by the score. One of my chief difficulties in getting a big star to come to England was the shortness of period in which we produce pictures. In America it is quite a common thing for an artiste to be engaged at a big salary per week, and the picture probably takes six to nine months to produce, whilst over here our system of working to schedule is followed in a very strict manner.

"The thing that impressed me even more than production of pictures in the United States, and which showed me how it was possible for these large salaries to be paid to American artistes, was the manner in which the theatres were conducted. In all my experience I have never seen, nor could I ever have imagined, such wonderful showmanship. Standing out above all is Mr. Sid Grauman, of Los Angeles, who, to my mind, is the world's greatest exhibitor. He is one of the biggest theatre owners in America, and his kinemas in Los Angeles and Hollywood are the last word in perfection. At the Egyptian Theatre in Hollywood "Robin Hood" has just finished a run of 26 weeks, and there "The Covered Wagon" has just commenced a run at bigger prices and fuller houses, if that were possible. The plan of seating is to have 1,800 seats on one floor in an Egyptian style house, not over-decorated, but magnificent in its lines and its lighting. The patrons are shown to their seats by attendants who are gorgeously attired in Egyptian costume. These attendants are found on entering the building standing under a spot light, and there is no question of wondering where you are when you arrive, even if the picture has commenced. The orchestra is not so remarkable from the point of view of size, but is composed of a body of picked musicians. The presentation which I had the pleasure of seeing was one given to "The Covered Wagon," a picture of the plainsmen of 1848, and Mr. Grauman was painstaking enough to acquire from the Indian reservations, with the permission of the American Government, no less than fifty Indians. These Indians were suitably introduced to the audience one by one by an old-timer, and most interesting to all was the fact that some of these Indians were the actual ones that figured in the attack on these covered caravans trailing across the prairies. In fact, there was one Indian introduced that was really a white girl who had been stolen at the early age of two from one of these particular caravans. After this a most wonderful presentation of the caravans on the trail was started right at the back on the top of the screen, going across from side to side, until at last the real covered wagons were drawn in on the stage, where glee songs and folk songs were rendered as when travelling across the prairie. The whole effect was simply marvellous, and small wonder it is that Mr. Grauman's theatre is packed daily.

"Mr. Grauman is only one of many who own and control theatres impossible for us to imagine in this country. I refer to the Capitol in New York, the Chicago Theatre, the Metropolitan, Los Angeles, the Strand, Rivoli, and Rialto, New York. In each and every one of these theatres their methods of presentation and of getting money into the pay-box are simply wonderful.

"During the length of my stay I was introduced to practically every one of the leading film artistes and directors in America, and I would like, through the medium of your journal, to express my sincere appreciation of the wonderful hospitality that I received during the entire length of my visit, and their expressions of cordiality and goodwill to our little country. In no single instance did I hear anything but praise and admiration and good feeling towards England; and the absurd talk that has been circulated extensively during the past few years, that British films are not welcome in that country, is ridiculous, for if they are made to the standard that is suitable to these fine theatres, then they will be keenly sought after."

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THREE FILM VERSIONS OF NOTORIOUS FRENCH NOVEL.

"La Garconne" to be shown in England as "The Bachelor Girl."

POST-WAR MORALS AND FASHIONS OF 1924.

SOME doubt has been expressed, since the announcement was first made that "La Garconne," the notorious French novel, was being turned into a film, as to the wisdom of showing a version of such a book on the screen. There was never any question of the success of the novel in France directly it became known that the author, Victor Margueritte, had been expelled from the Legion of Honour for writing it. Such widespread publicity as "La Garconne" received on this account served to increase its sale enormously, and everybody became curious to read a story which had been so openly condemned by the authorities. *This avertisement de scandale* not only made for the book's popularity in France, but sent up its sales all over the world. Altogether, as many as 450,000 copies of it have been printed, and now an English translation, entitled "The Bachelor Girl," has just appeared.

HOW WILL IT BE DILUTED?

In spite, however, of this tremendous vogue, it has, as we have said, been seriously doubted by many people (including ourselves) whether a kinema rendering of a work which is being both banned and bought on account of its salacity was quite the sort of thing to introduce to the English picture theatre. "La Garconne" "neat," so to speak, was plainly impossible (even the literary translation, we understand, is obliged to fall back on asterisks in several places). We were especially interested, therefore, to discover how the subject could have been diluted for the screen in order, at the same time, to ensure the approval of the Censor and preserve the general atmosphere of the novel as originally written.

THE PRODUCER AND THE STORY.

Some light was thrown on the filming of "La Garconne" by M. Moriaud, the producer of the picture, and by Mr. Pettinati, of Astoria Films, at a luncheon given last week to enable the trade Press to meet the sponsors of this production. M. Moriaud, who has purchased the world's kinematographic rights of "La Garconne," is one of the oldest members of the film industry in France, and has been responsible during his career for many praiseworthy productions—though, probably, never one which had received so much advance publicity as this.

Before entering into particulars regarding the film version of "La Garconne" it will be as well to give a short summary of the story, and also a few details concerning its reception in Paris.

The theme of the book (we quote from a synopsis put out with the English translation) is the revolt of a fearless and idealistic girl, who has seen something of the realities of life in the war hospitals, against the pretence and rottenness of a certain section of post-war society, and also against the social laws, which give all privileges to the man, particularly in marriage, while keeping woman in her old subordinate position. The moral in the book is that these privileges and laws are only abused by a few rotters, unfortunately powerful in society, and that in the hands of decent people they are right. The book also advocates feminine emancipation, which applies more to France than England, because French women have not gone in so much for this emancipation as English women.

FRENCH OFFICIAL BAN ON THE AUTHOR.

As regards the censorious onslaught that has been made on M. Margueritte it should be remembered that he was the author of a fierce anti-war book which, published in France when the war spirit was at its highest pitch of intensity, created a strong feeling of resentment against him. It must also not be forgotten that M. Margueritte, during the war, was at the head of the French "Dora" department. A censor's rôle is never an agreeable one, especially when the censorship has to be exercised for political reasons against big and powerful newspapers, whose wires are pulled by influential personalities. The "mauvaise presse," which has greeted M. Margueritte's book in France, is, to a very large extent, the result of his war-time unpopularity.

"La Garconne" shows Parisian life at its worst, though the idealism of the heroine, Monique Lerbier, shines ever like a gleam of goodness in the moral chaos of post-war society. It is claimed that the film follows the book closely; but in one important respect a novel departure has been made. It was recognised from the start that several modifications would have to be made in the film to make it acceptable to English-speaking audiences. A special version of "La Garconne" has, consequently, been prepared for the United Kingdom market. A third version will be available also for the South Latin countries.

DRESSES OF 1924.

The ladies will be pleased to hear that Mlle. Delhia, who plays the leading rôle, will wear costumes by all the leading French manufacturers, and each of them will be an exclusive model, which will only be shown in public in 1924. The French public are, in this respect, very exacting, and the costume bill alone is one that exceeds several thousands of pounds.

One of the biggest scenes of the film will contain an exact replica of the famous cabaret, "Moulin Rouge," and will show a great dance at which over 500 persons appear, including the whole ballet of the Folies Bergeres. The film will measure about 9,000 feet, and the English version of it will be specially edited by a well-known English scenario writer, who will shortly proceed to Paris to start his work. The film is already sold for the whole of the world, and, as far as the United Kingdom rights are concerned, these have also been arranged, and most likely the film will be run in July in one of the great London theatres in the West End.

THE CENSOR'S CERTIFICATE.

It remains to be seen whether "The Bachelor Girl" (which the English version of the picture, in common with the book, is to be called) will successfully reproduce the spirit and tone of Victor Margueritte's novel, or whether, to cope with the almost inevitable prejudices of the Censor, it has been *diablement changé en route*. Mr. Pettinati assures us, however, that business will not be started on this production over here until it has received the Censor's certificate.

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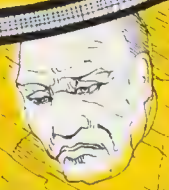

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The Film Renter & Moving Picture News.

May 12, 1923.
17

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with

MATHESON LANG

TRADE SHOW

LONDON PAVILION

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THE WANDERING JEW

by

MATHESON LANG

From the stage play by

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Sole Direction

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KINEMATOGRAPH TRADE COUNCIL.

The Provision of Finances—Advertising the Trade—A National Benevolent Fund.

A MEETING of the Kinematograph Trade Council was held in London on May 3, 1923, Colonel A. C. Bromhead, Messrs. W. Gavazzi King, F. W. Baker, W. N. Blake, S. Rowson, Chas. F. Ford, R. Bromhead, J. Brooke Wilkinson, E. W. P. Peall, A. Cunningham, Major A. J. Gale, and Mr. W. R. Fuller being present.

Election of Chairman Deferred.

A discussion ensued as to the appointment of a chairman. The constitution provided that the Council should annually elect one of its members to act as chairman. The opinion was expressed that it would be desirable, if such a man could be found, that the chairmanship should be held by someone interested in the trade who was not intimately connected with either of the three Associations. This view found favour, and it was agreed that the appointment of a chairman should be again considered at the next meeting. On the motion of Mr. F. W. Baker, seconded by Lieut.-Colonel Bromhead, it was unanimously agreed that Major A. J. Gale, O.B.E., J.P., should occupy the chair meanwhile.

Hon. Sec. Appointed.

On the motion of Lieut.-Colonel Bromhead, seconded by Mr. J. Brooke Wilkinson, Mr. W. R. Fuller was appointed hon. secretary and treasurer. It was resolved that this matter be brought up again at the next meeting but one of the Council.

Finance.

Mr. S. Rowson said the finance of the Council could best be obtained by a subscription for administration purposes of a reasonable amount from each of the three societies, together with levies *ad hoc* for specific work.

On the motion of Mr. A. Cunningham, seconded by Mr. F. W. Baker, it was resolved:

"That each of the three Associations should be asked to contribute £50 towards initial costs, and to set up a fund."

It was agreed that this amount should not be treated as a subscription, and that the question of finance could be considered further when the occasion arose.

Advertising the Trade.

Mr. J. Brooke Wilkinson said the idea of advertising the trade to the public has been mooted at various gatherings of the trade. The discussion which ensued disclosed various ideas ranging from modest schemes to those involving the expenditure of as much as £50,000.

On the motion of Mr. S. Rowson, seconded by Mr. W. Gavazzi King, it was resolved:

"That a sub-committee of three be elected to submit a scheme that would embrace the fullest measure of publicity, and be empowered to take the necessary steps for that purpose."

Messrs. S. Rowson, W. N. Blake, and Colonel Bromhead were unanimously elected members of the sub-committee. Mr. Rowson was appointed convener of the committee.

National Benevolent Fund.

Mr. W. Gavazzi King said the C.E.A. was considering this question, and had asked for the opinion of its branches.

Mr. Reginald Bromhead said he had been interested in considering not so much a Benevolent Fund, as the word "benevolent" was one he desired to avoid if possible. He was interested in propounding the idea of a Provident Fund to which members could contribute.

Mr. A. Cunningham made reference to a fund which the whole trade at Leeds operated very successfully, and dealt with the subject from the point of view that the Benevolent Fund would take the form of a home of rest. Other members of the Council spoke, and it was agreed to appoint a sub-committee of three to co-ordinate ideas and to report to the Council. Of this sub-committee Messrs. Reginald Bromhead, E. W. P. Peall, and J. Brooke Wilkinson were appointed members, with Mr. Reginald Bromhead as convener.

Advertising by Second-Run Exhibitors.

This matter was brought forward. Mr. F. W. Baker pointed out that it was a matter covered by contract, and if any dispute arose the contract provided that the matter should be settled by arbitration. It was, therefore, not one to be considered by the Council. This view was confirmed.

It was resolved:

"That a copy of the minutes of that meeting should be forwarded to each Association and to the members."

Future Meetings.

It was resolved:

"That the Council should meet two days before the second Wednesday of each month at 5 p.m., unless otherwise decided."

The next meeting was fixed to be held on 11th proximo at the offices of the K.R.S. at 2-30 p.m.

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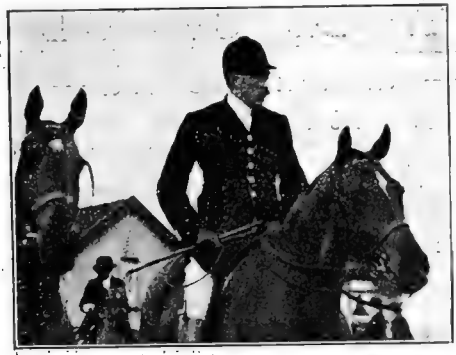

Lord Lascelles as seen in "The Fox Hunting Pageant," Butcher's fine film of the Bramham Moor Hunt.

"THE MAN NEXT DOOR," by Emerson Hough, author of "The Covered Wagon," will be the next special production by Vitagraph to follow "Masters of Men." This picture features Alice Calhoun and James Morrison, and has been directed by Victor Schertzinger. The production is now completed, the cutting under way, and prints are expected in this country in the course of a week or so.

An Artistic House Organ.

The May number of "Mirror," the Kilner house organ, sets a new standard for this class of publication. Its cover design by Val Prince is fresh and original. If future Kilner Girls are as attractive and bewitching as the lady shown on this month's cover, then the Kirschner Girls will have to look to their laurels. Among interesting articles is one on film presentation, which should prove of value to exhibitors, and we understand that Mr. Kilner is making a special feature of this important branch of film exploitation. Another striking feature of this number of "Mirror" is a facsimile reproduction of Miss Ellen Terry's foreword to "It Happened in Paris," in which England's great actress pays tribute to the genius of the Divine Sarah, who wrote and arranged this photoplay. If any exhibitors have not yet received a copy of this attractive publication they are asked to send a card to Kilner's Exclusive Films, Ltd., 26, Litchfield Street, W.C.2., when it will be forwarded.

Scene from "The Voice from the Minaret," showing Norma Talmadge as Adrienne Carlyle.

Big Game Picture's Success.

So enormous has been the success of "Hunting Big Game in Africa," originally booked for a two weeks' showing at the London Pavilion, that Mr. Charles B. Cochran has leased the film from the European Motion Picture Co. for a further two weeks pending the production of his new revue.

Round the L

Activities and Projects

Warner's Screen Classics.

Preparation having been completed, Film Booking Offices will, in the course of the next few weeks, present the famous Warner Brothers' Screen Classics. Each of these pictures are based on a literary work which has gained popularity, and which bring with them from across the Atlantic an extremely high reputation in their screen form. The stories are enacted by well-known screen actors and actresses, among whom are Marie Prevost, Miss DuPont, Claire Windsor, Wesley Barry, Harry Myers, Frank Keenan, Noah Beery, Kenneth Harlan, and Hobart Bosworth.

A Gaumont Booklet.

A really useful campaign booklet has been issued by the Gaumont publicity department for "Neeka of the Northland." The particular type of romantic melodrama in which Nell Shipman appears is always popular, chiefly because the star always has something new and something different to offer, and the campaign booklet provides really practical guidance and direct help in capitalising this asset.

"King Solomon's Mines."

The I.V.T.A., Ltd., have decided to reissue the African Film Production, Ltd's., great adventure picture, their version of Rider Haggard's wonderfully successful story of Allan Quatermain's amazing adventures and the thrilling events in the quest leading up to the discovery of the mines from which King Solomon drew his treasures of gold and jewels. There is something in this glamorous African story which makes an unfailing appeal to young and old alike, so that one does not need to be a great prophet to foretell another great vogue for the film. The negative has been to New York for the express purpose of editing and retitling by American experts, and a host of improvements and a general "gingering-up" have resulted. The London trade show is fixed for the 24th inst., when the feature will be preceded by a reel from a new and unique ten-reel series of films of Big Game Hunting and Native Life and Customs in Kenya Colony (British—formerly German—East Africa) and the Great African Rift. These will be particularly topical, coming just when Kenya is so much in evidence. All the big game studies were actually photographed on the open veldt or in the jungle with telephoto lens—there are no "rehearsed" or "tame animals from reservations" incidents in them. For the first time the cave-dwelling pigmies of Mount Elgon have been photographed, and there are some weird war dances by Kikuyu and Masai warriors.

Goldwyn's New Star.

When "Souls for Sale," the next big Goldwyn picture, is presented in London, the trade will make the acquaintance of a new artiste, Eleanor Boardman, who is so highly thought of at Culver City that she has been given a long term "lead" contract a few months after entering the studio a complete novice. She has played in three earlier Goldwyn films, but, as it happens, they will not reach London until later, so that the British public will see her for the first time in a star part. The interest of this fact is increased by the circumstance that "Souls for Sale" is a romance of studio life, in which the leading character is a girl who fails badly at her first "camera test," but eventually becomes a star. Another original feature is the appearance of some thirty well-known stars in the humble capacity of "support" in scenes which show pictures in

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London Trade.

of the Renting Houses.

production. In the story proper the remaining leading parts are filled by Frank Mayo, Richard Dix, Lew Cody, Mae Busch, and Barbara La Marr.

Star Films Program.

"The Gates of Doom" (reviewed elsewhere in this issue) is the first of an ambitious program being put out by the Star Film Corporation. Mr. Arthur Brades, the firm's enterprising managing director, advises us that his company have for disposal the territorial rights of these films, which, we understand, include a series of Colonial pictures that Mr. Brades confidently expects will create a great deal of interest when shown to the trade over here. Meanwhile, we understand that he has not disposed of all territories for "The Gates of Doom," and he invites buyers to get into touch with him at his London office.

The New "Tip-Toes" Title.

Preparations for the trade showing of "Tip-Toes" (the new Betty Balfour picture) are keeping Messrs. Welsh Pearson very busy indeed. The picture is fast nearing completion, and it has been decided after very careful consideration to alter the title of the film to "Love, Life, and Laughter," at the same time retaining the original one as a secondary title. The principal character will, of course, be portrayed by the inimitable Betty Balfour.

The story, which is an original one, commences in a modest vein, but, unlike other Welsh Pearson offerings, develops in the telling to the spectacular, at the same time adhering faithfully to the principal theme. So large were the sets used that the entire studio outfit had to migrate from Harlesden to Islington while they were being erected.

The Famous-Lusky studio in turn provided the outer shell for a complete up-to-date music hall, West End restaurant of the Carlton scale, an East End Jazz Palace, an Embankment Doss House, to say nothing of reception room and the lofty, elaborate sleeping apartment of Tip-Toes, the people's favourite. Fare is being provided which will thus compete with the lavish American productions.

"Only a Shop Girl."

Mae Busch, after her rather angelic rôle in "The Christian," looks like giving England a real surprise in her new picture, "Only a Shop Girl." It has been spoken of as a picture which the showmen of England should welcome with open arms. Thrills are said to run right through this film. There is murder, mystery, and "frame-ups" galore. There are several shots of New York "rough-house-scraps," and as a climax one of the biggest fire scenes ever shown in any picture. The cast includes Mae Busch, Estelle Taylor, who made such a hit in "Thorns and Orange Blossoms," Wallace Beery, who is hailed in America as another Lon Chaney, William Scott, Willard Lewis, and little Josephine Adair.

In putting out "Only a Shop Girl," which, by the way, is not a Preferred Picture, the Walturdaw Company intend that exhibitors shall have not only a picture to show their patrons, but a show within a show. Accordingly, a special presentation is being made and adapted to the picture by experts on the staff of Walturdaw's. The presentation will show a part of Broadway at night, with the famous flashing electric signs, hustling street cars, and the roar of New York traffic. It is safe to say that this presentation will be just as, if not more, effective than that which accompanied "Poor Men's Wives," the only difference being that whereas Mr. Charles Penley was partly responsible for the presentation of "Poor Men's Wives," in the case of "Only a Shop Girl" Walturdaw experts who have lived in New York are doing the presentation themselves, so that exhibitors can show it at a very low cost indeed. A review will appear in our next issue.

Scene from "Lorna Doone," the forthcoming Tourneur picture.

R. D. Blackmore on the Screen.

Much is expected of the Thomas H. Ince-Maurice Tourneur production of "Lorna Doone," Associated First National Pictures' next immediate release. Mr. Tourneur first decided to film "Lorna Doone" a year ago. Work on the adaptation of the Blackmore novel was then started, but it soon became apparent, it is said, that because of the tremendous scope of plot and action it would be impossible to give, without careful detailed preparation, the production the famous romance deserved. Months of research work followed, and five months are reported to have been devoted to the study of details of the costumes and customs of the period. Tourneur then gave his attention to the selection of the cast. Madge Bellamy, the Thomas H. Ince star, who scored a success in that producer's "Hail the Woman," was selected for the title rôle because of her unusual dramatic ability and the striking resemblance she bears to the famous painting of the beautiful maid of Exmoor. John Bowers, one of the few giants in stature of the kinema stage, was selected as the ideal type to portray John Ridd. Frank Keenan returned to the kinema after a long absence to fill the rôle of Sir Ensor Doone, while Donald McDonald is cast as the villainous Carver Doone.

Eleanor Boardman, the Goldwyn star of "Souls for Sale."

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FAMOUS LASKY'S STRIKING COSTUME PICTURE.

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and	
Charlotte Ferioul	**HILDA BAYLEY**

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BROADCASTING IN KINEMAS.

Yorkshire Exhibitors View It With Disfavour.

THE Leeds branch of the C.E.A. has decided against broadcasting in the kinemas, the weight of opinion being apparently that this new form of entertainment rather than attract business to the kinemas will, in course of time, seriously rival the entertainment provided by pictures.

The question arose at the May meeting of the branch last Friday week, when the secretary (Mr. E. M. Rush) read a letter from Gavazzi King asking for the branch's views on the subject of broadcasting.

The Chairman (Mr. T. Herbert Kaye) said that some time ago the general secretary was asked to attend a meeting of the theatrical profession in London which was considering the question of broadcasting. He attended the meeting as a listener-in, and then reported to the C.E.A. There was a resolution put forward that the C.E.A. should join with other representatives of the entertainment world in opposing facilities being granted for broadcasting. The question for the branch to decide was whether or not they were in favour of joining an agitation or an association for the purpose, if possible, of keeping broadcasting out of the theatres and picture houses. He had heard it suggested that broadcasting, so far from injuring the entertainment business, had actually led to increased bookings from people who had listened to selections in their own homes and were anxious to hear more. He was convinced that broadcasting was a thing that had come to stay, and that they would certainly never stop it. Indeed, he would not like to think that their Association was opposed to progress on the right lines. There was no certainty that broadcasting would affect their business, but there was the possibility that it might.

Arthur Cunningham said that in several picture houses where the overture had been broadcasted, the music had been withdrawn. He believed the Performing Rights Society were taking the matter up, arguing that if an orchestra playing their music in a place of entertainment broadcasted it, it was contrary to the spirit of the contract. Personally, he was of opinion that broadcasting was detrimental to the kinema trade, but, of course, much more detrimental to theatres and music-halls. He moved that they support the General Council's resolution.

H. J. Martin seconded. He had no doubt, he said, broadcasting had come to stay, and he had no doubt that while it might have done a little good to the picture theatres, it would eventually do them harm. Doubtless the artistes employed at theatres and music-halls would be stopped from broadcasting work, and the broadcasting people would have to employ artistes of their own. It seemed certain that ultimately it must mean that people would stay at home and listen-in instead of going to theatres and music-halls.

The Chairman said it was no use them objecting to broadcasting, because it was as free as the air. He added that at the Manchester Broadcasting station a great deal of the music broadcasted was from the Oxford Street Picture House.

The resolution was carried.

SCENES FROM "THE STARLIT GARDEN."

In the new George Clark production, "The Starlit Garden," Guy Newall and Ivy Duke are seen against some most charming backgrounds and in scenes of delightful interest. The above illustrations are typical film scenes.

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SCENE FROM "THE DREAM OF EUGENE ARAM."
(Gems of Literature Series).

Gems of Literature.

Edward Godal's new series of well-known subjects, which exhibitors should find most useful.

RELEASED BY WALTURDAW.

Length, Two Reels Each.

Release Date, Fortnightly from October 1.

THERE is a round dozen of these two-reel feature films, upon which the B. and C. Company have recently been and are now at work. They tell the story in picture form of poems and stories and plays that have taken popular fancy, and as all gems, whether mineral or literary, differ in lustre and colour, so each is to be judged separately from its fellow. Taking the four trade shown last week at the New Gallery, one is able to speak of one property which they possess in common, viz., the sense of rhythm which is present in every one. This is produced by grouping against a rather simple background, and, especially in the costume plays, it makes for quiet dignity. Careful lighting and good photography bring these features into strong relief.

"The Mistletoe Bough."—In presenting this subject the producers have gone outside the narrow limits of the rather lugubrious Christmas ballad and added to its matter by including some details from a play of the same name produced in London in 1834. This version shows the bride, not as the victim of her girlish carelessness, but as murdered by a disappointed lover. Such an explanation is a concession to stage and film conventionalities, but it alters the sentiment which has made the ballad so popular. A considerable length is devoted to dancing at the wedding, which is merely repetition, but it is picturesque. Flora Le Breton carries off the acting honours in this picture as the bride.

SCENE FROM "POLLY OF THE FOLLIES."

"Curfew Shall Not Ring To-Night."—This is another costume play of Cromwellian times wherein Joan Morgan makes an attractive Puritan girl, and in her great scene where she swings upon the bell-tongue to save her lover from execution, and that which follows—the examination of her pain-wrung, bleeding hands—she does admirably. In this film, however, the appearance of the cast does not satisfy a critical eye, Cromwell not meeting the popular conception. His followers, too, are not sufficiently "roundhead." Still, the picture tells its not too perfect story with even greater strength than does the poem.

"The Dream of Eugene Aram."—When Hood told this story of the haunting of a guilty conscience his emphasis was upon the tragedy of the sense of guilt rather than upon the crime committed, and Russell Thorndike, realising this, gives a most masterly interpretation of the guilty usher telling his story to the affrighted pupil. On the legitimate stage, with the spoken word to give it emphasis, this would be a great scene. To make up for the voicelessness of the film the producer has been obliged to "reconstruct" the crime in pictorial form, and this, after the tense acting of Russell Thorndike, appears somewhat commonplace. Extracts from the poem are used in sub-title form on the screen, and impress the sense of horror to a larger extent than is the case when sitting down quietly to read the book. Except for the scenes which give the motive for the crime, which do not appear in the poem, but which are said to be historically accurate, the film faithfully follows Hood's story. Tragedy is the dominant note throughout.

"Scrooge."—Dickens's "Christmas Carol" will ever remain one of the gems "of purest ray serene" in literature, and Scrooge, its chief character, a personification of misanthropy. In this picture Russell Thorndike is again the leading actor, but with somewhat less success than in "Eugene Aram." He does not always look sufficiently like a curmudgeon. As the story is "Scrooge" it is perhaps hypercritical to complain that Tiny Tim and the Cratchitt family do not appear. They will not come into two reels. The actor who plays Bob Cratchitt, however, does remarkably well. The spirit scenes are told briefly but adequately, but it would have been better had Marley's Ghost stood out in better relief. "Scrooge" is, however, a welcome addition to a Christmas program; it should be particularly borne in mind by exhibitors requiring a good short feature for the festive season. It is full of Dickens's quaint humour, and is thus lighter than the pictures shown with it. Quite a well produced and attractive little photoplay.

In the series are two Shakespearian pictures, "Falstaff" and "The Taming of the Shrew," Sheridan's "School for Scandal" and Goldsmith's "She Stoops to Conquer," besides other good subjects. Taking those shown as a fair sample, there

Review of Ne

All About This

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w Productions.

Week's Pictures.

should be a good reception for this series of Edward Godal's pictures, and their release fortnightly from October 1 next will be welcomed by all those who wish to open well with the winter season.

The Girl in the Taxi.

A highly diverting picture, with parts for Mr. and Mrs. Carter de Haven.

RELEASED BY ROSE FILMS.
Length, Five Reels.
Release Date, September 3, 1923.

A VERY amusing comedy admirably adapted for the screen. It has all the elements of a good French farce of the Palais Royal tradition, and is acted with the requisite gusto by all concerned. Its chief fault lies in the casting of the chief character. Mr. Carter de Haven is supposed to represent a youth still in his teens—the "baby" of the family—who, quite by accident, strikes up an acquaintance with an amorous married lady in a taxi. But, beyond the fact that he is short and agile, there is not much in Carter de Haven to suggest youthfulness, and rather less to suggest innocence. He looks what he is—a well-seasoned screen actor who, in his time, has played many parts. So that when we see him being fussed over by his mother, or trying to wheedle more pocket-money out of his father, we do not find him very convincing.

Apart from that drawback, "The Girl in the Taxi" is a certain mirth-provoker, and it is worked up to a crescendo of humorous excitement. The lady met by our young hero turns out to be the wife of a perfume manufacturer who, for some strange reason, turns up at odd times in the uniform of an admiral. In this he is supposed to strike terror into all beholders. His wife gives a rendezvous to her would-be lover in a private room at a smart restaurant, whither, also, arrive the young man's father and an elderly friend, both on amorous pleasure bent. The various surprise entrances and exits of the party constitute the main part of the fun. It is the old "night out" theme with several comic variations. The lady darts in and out of a curtained alcove to dodge her ferocious husband, who chases her lover round the restaurant when he discovers his game. Eventually a policeman joins in the pursuit, and it is through his intervention at a critical moment of the "explanations" that the reputation of everybody is saved. The final scene is very rich comedy indeed—the situation for the masculine members of the party being complicated by the fact that the waiter of the night before has been engaged as butler of the household during their absence. In the end, of course, a very innocent complexion is put on their joint escapade by the glib lies of the policeman aforementioned. "But how did you get him to tell that tale?" asks the embarrassed father of his precocious son, "Oh, that was easy," replies the latter, "I gave him your watch."

If the laughter evoked at the trade show by this, on the whole, well-acted drollery is any criterion of the general amusement the production will create in the kinemas, exhibitors will be on a good thing in booking this latest Rose release.

SCENE FROM "THE PRODIGAL KNIGHT."

The Prodigal Knight.

A well-produced subject with an all-star cast—Great technical proficiency but poor story.

RELEASED BY FAMOUS-LASKY.
Length, 7116 feet.
Release Date, October 29, 1923.

THE production and acting merits of this latest offering from Famous-Lasky are rather more striking than its story. A picture which presents such truly famous players as Wallace Reid, Gloria Swanson, Wanda Hawley, Bebe Daniel, Elliot Dexter, and Theodore Roberts can certainly claim distinction on the histrionic side. Its method and style, too, are admirably finished and polished; the settings are lavish and the photography the last word in perfection. The story alone is on the weak side, being more in the nature of a series of disconnected episodes than a continuous and well-knit drama.

This criticism, however, is directed against its technique rather than against the actual story material, which will doubtless find favour with all who care for the kind of sentiment in which it is soaked. Anatole de Witt Spencer is a romantic young man with a passion for rescuing lovely ladies in distress. Naturally, his wife (who is also lovely), does not share this emotional ideal, and in her situation the sympathies of all sensible people will be strongly with her. Anatole expects rather too much. He expects, for instance, that his wife ought to jump at the chance of helping

EMMY LYNN IN "THE SACRIFICE."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

him to save a young and susceptible actress from the attentions of her elderly manager. He even goes so far as to bring the damsel home, and is quite annoyed that Vivian, his rightful helpmate, is not enthusiastic. That adventure goes awry and the actress returns to the stage.

But Anatole is not cured. His next experiment is with a none too simple country maid, to whom he administers first aid on rescuing her from the river. She rewards him by stealing his pocket-book, using the money to placate her husband, whom she has already robbed. (This man, by the way, is the stupidest person we have met on the screen for years.) After this Vivian is fed up with Anatole, and in desperation he seeks the society of a certain Satan Synne reputed to be the " wickedest woman in town." The "gay" life indulged in by this syren soon palls on our hero (as it did on us), and he returns home once more, only to find that Vivian has had a night out with his friend, Max. While they are arguing about this escapade there enters a Hindu hypnotiser, who has figured once previously in the story, and Anatole persuades him to put his wife in a trance so that he may drag the truth out of her. He is just about to put the fatal question when he sees Max sorrowfully shaking his head, and realises that his friend is right. He awakens Vivian and tells her that he trusts her. So they resume their married life with a new understanding.

The talented artistes named above put in some splendid team work to get this story over, and it is not their fault if its absurdities are here and there rather obtrusive. But there is plenty of love-making, kissing, cuddling, and carousing in the film, so it is not lacking in features which commend themselves to susceptible audiences. We suggest, however, that a certain scriptural reference in one of the sub-titles might be cut out with advantage. It is not only rather silly in itself, but likely to cause offence to people who, while not objecting to indiscriminate amourousness on the screen, draw the line at facetious allusions to Biblical parables.

The Gates of Doom.

An interesting Italian picture, based upon a novel of Rafael Sabatini's.

RELEASED BY STAR FILMS.
Length, Six Reels.
Release Date, Immediately.

THIS picture is based upon a novel of Rafael Sabatini's, and is concerned with the adventures of a supporter of the cause of a dethroned queen of a small Near-Eastern State, and, having been made in Italy, it possesses just enough " outlandishness " (using the word in its best sense) to give the requisite touch of verisimilitude to the story.

Adventure is of the essence of such stories as these, a love interest and intrigue also, and each of these come out well in the picture. Here probably the film outdoes the novel, for it is able to give a more tense interest to the scenes of escape than can be conjured up by the imagination. The producer, too, has been fortunate in obtaining a most charming actress to act the part of Damaris, and her beauty of feature is a considerable help to the attractiveness of the picture.

Count Tceski, in order to forward the cause of the dethroned queen, leaves Rome for Westalia, where he appears as Captain Gaynor. Arrived, he pays a visit to his father's old friend, Baron Grignan, and on his way there stops a runaway coach which contained the baroness, her daughter, Elena, and her niece, Damaris. Introduced, he confuses the two girls, and they, for a joke, leave him, mistaking their respective identities. He is enchanted by the charms of Damaris, a heiress, who he thinks is Elena.

A conspirators' meeting is broken up, and eventually Captain Gaynor is arrested and condemned to be hanged. The execution takes place, to the great grief of Damaris. The body, however, is sold by the executioners' assistants to a celebrated anatomist, who discovers signs of life. He perseveres and brings him to life again. Meanwhile, Count Orlin, to whose treachery Tceski's arrest was due, has resumed his attentions to Damaris and threatens that if she does not marry him he will denounce her uncle to the authorities for sheltering Tceski. The supposed dead man hearing of her departure for Orlin's house speeds thither, and arrives in time to save her. Orlin takes his own life.

The picture in telling the story introduces many scenes of interest, one of the most interesting being a sweeping panorama of Rome from a high balcony. One of the most exciting moments is that when the conspirators are surprised and are obliged to make a hurried escape, climbing over roofs in their attempt to get away. Here they are greatly helped by an old innkeeper, who is one of the best minor characters in the play. Whether the public will stomach the incident of the cutting of the supposed dead man and his subsequent bleeding remains to be seen; this incident could, however, be made quite acceptable by the loss of but a very few feet of film.

" Gates of Doom " is a picture for which there should be a welcome, and the fact that its story is by a well-known author should be very much in its favour.

The Knock-out.

A good, British sporting picture, poor in story, but with realistic boxing and racing scenes.

RELEASED BY NAPOLEON FILM CO.
Length, 6,500 ft.
Release Date, October, 1923.

THIS is an offering which can at once be classed as essentially popular. Its entertainment values must rank high to all kinemas possessing a sporting clientele and out for genuine amusement for their patrons. G. B. Samuelson, who is responsible for the production, has probably done nothing better in the way of real film entertainment, and, although the theme is pitched in a minor key, it will have a wide general appeal. The action is fast and furious, the boxing contests are excellently well staged and most realistic, with little of the fake about them, and there is a pleasing element of comedy, particularly in the earlier scenes, which will carry the picture far.

The story is of the slightest, being mainly a string of incidents in the rise of the coster greengrocer to fame as a boxer. Billy Berks, happy in his love for Polly, and in his life among the East End cabbage plots, is discovered to have a " punch " that may or may not have possibilities. After a successful fight at one of the halls, Billy is urged to enter the boxing profession, with the promise of financial backing from a certain noble lord. Associated with his backer is the Lady Clare, with a penchant for boxers and the prehistoric type of strong man, and the scheming and polished Guy Ballinger. Under his auspices Billy establishes himself as a boxer, marries Polly, and goes in for a racing stud. But all his efforts to keep pace with his classy companions are steadily undermined by the wily Ballinger, who dopes his horse, and even abducts Billy himself on the eve of his great fight. But Billy, with superhuman courage and strenuous exertion, frees himself, reaches the arena in time to engage in the contest, and eventually knocks out his opponent and is acclaimed the champion. This should have made an excellent climax, but, alas, it was all a dream,

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REVIEW OF NEW PRODUCTIONS—*Continued.*

for Billy himself was knocked out in his first venture in the ring. So he goes back to Polly and happiness.

There are some inconsistencies in the picture, and it is questionable whether the ending will be generally acceptable. But there can be no doubt about the fine boxing atmosphere throughout and the realism of the fights. These were exceptionally good, and stood out far and above the racing scenes. One particular feature of the latter, however, which is sure to be keenly appreciated, is the colouring of the film to show the jockeys' colours, which enabled the progress of the race to be distinctly seen. The coster scenes are excellent, with many laughs in their portrayal.

The characterisation throughout is undoubtedly good, but much of the success is due to Rex Davies in the part of Billy Berks, in the wholehearted way in which he enters into the fun. In the scene of the abduction, and his escape to the roof, there is some very realistic work of an aggressive nature. Mr. Davies was very ably supported by Miss Lillian Hall Davies as Polly, his faithful "donah," who played with wonderful abandon in the early scenes, and good dramatic instinct where she finds that she is losing her hold upon her husband. Julian Royce was effective as the villain, and Miss Josephine Earle made a charming Lady Clare. Among the minor parts, Tom Reynolds played with conspicuous ability as the showman, and J. R. Tozer made the most of the nobleman who patronises the noble art.

There should be a good reception for this picture at the kinemas, for its entertainment values are undoubted.

Masters of Men.

Effective naval scenes and talented cast—but story is marred by too many fights.

RELEASED BY VITAGRAPH.

Length, 6,500 *ft.*

Release Date, September 10, 1923.

THE strong note of American Imperialism introduced into this film (the period is that of the United States war with Spain) was, by all accounts, extremely popular with audiences on the other side when the production was first released. It is hardly likely to find much response over here—though, of course, it is preferable that American producers should put the history of their own country into their pictures than that they should dabble in ours. A backward glance at some big episode in their national life may be interesting even to us.

SCENE FROM "MASTERS OF MEN."

When they make a pictorial retrospect of English history the result is invariably disastrous. The final scenes in "Masters of Men," showing some stirring naval encounters, are very well done. It is mostly "fake," of course, but then the American—Spanish War occurred a quarter of a century ago, and cannot be revived now for the benefit of film producers. The reproduction is extremely effective in its way, though it must be confessed it impresses one as merely an arbitrary tag tied on to the rest of the story.

There is no coherent plot of any kind in "Masters of Men." It is simply a series of incidents, accidents and fights—especially fights. When the producer was ploughed for material he staged a fight, from which, of course, the hero emerges triumphantly every time. We have no space to print the whole of the synopsis, and cannot reproduce any impression at all of what the whole affair was about, because it left no impression beyond that of a company of people who indulged in all sorts of violence under the slightest provocation, or none. The author divides its work into four parts, which he calls (1) The Age of Stone; (2) The Age of Iron; (3) The Age of Barbarism; and (4) The Age of Civilisation. But, so far as the level of its story is concerned, it was nearly all No. 3.

However, if the film is full of inanities, it is also full of stars. A quartette of the quality of Earle Williams, Cullen Landis, Alice Calhoun and Wanda Hawley make good names for the lobby, and will doubtless serve as an admirable draw for showmen booking the picture.

Polly of the Follies.

Constance Talmadge's art redeems rather poor comedy.

RELEASED BY FIRST NATIONAL.

Length, 6,164 *ft.*

Release Date, Immediately.

AT the Marble Arch Pavilion, where, when the Sisters Talmadge were in England, they met with such a hearty welcome, there was screened this week as a pre-release "Polly of the Follies," a comedy-drama in which Constance Talmadge takes the lead. It would, however, be surprising if those who remember the successes in which the vivacious little actress has appeared did not experience a rather large-size disappointment at the screening of this picture, for, to be candid, it is a poor vehicle for the abilities of Constance Talmadge, and a poor compliment to her to associate her name with it as an inducement to the public to expect a first-rate play overflowing with joyous comedy.

With the material at her command, there is no doubt that the actress does exceedingly well; indeed, in less capable hands the picture would have been a very dull affair. Whatever of fun it has is due more to the way in which the actress plays her part, and the subtle touches with which she embellishes it, than to any intrinsic merit it has as a production. There is an attractive new touch in the skilful use of drug store advertisements as sub-titles for the amateur mime-play produced in the chemist's shop, but, apart from these, there is little that calls for comment. An outline of the story will perhaps convey more of its idea and treatment.

In a tiny village live old Silas Meacham, with his niece, Polly, and her brother, Jimmie. Although he has plenty of money, old Meacham makes Polly do all the housework and attend to the chemist's shop, of which he is proprietor. Polly has a pretty hard time, but she braves it through remarkably well with the aid of an old man, Daddy Hood.

In a country house near by Mrs. Perkins-Jones struggles to scale the heights through the able assistance of Mrs. Potter,

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REVIEW OF NEW PRODUCTIONS—*Continued.*

one of the social leaders, who is poor but manages to keep up appearances. Mrs. Potter's daughter, Alysia, is anxious to marry Bob Jones, and Bob is quite resigned to his fate. They suddenly decide to get married, and set off for the village, where the formality of a licence is not required.

Arriving there they find the Justice of the Peace away at a meeting, for old Silas Meacham has started a campaign in the town to do away with motion pictures. There is a light in the drug store, and, turning there for amusement while they wait, Bob and Alysia find themselves in the midst of a very successful entertainment. Polly has profited by the absence of her harsh old uncle at a meeting to suppress motion pictures to star in one of the forbidden forms of amusement herself before all the children of the town. Old Meacham arrives just in time to break up the show, and while Bob is trying to shield Polly from the consequences of her escapade, and explain to the very unsympathetic uncle what a fine show it is, the door opens to admit Mrs. Jones. The young people are told to wait for six months before the wedding. Before he leaves the village Bob urges Polly to come to New York, where he is sure she will make a good actress.

Polly decides to take Bob's advice, and goes to New York, where she is employed by Mr. Ziegfeld, of the Ziegfeld Follies. Bob, anxious to help Polly, introduces her to his mother as a girl who could help her with a big charity benefit consisting of a series of tableaux from Shakespeare. The benefit proves a success through Polly's efforts, but her debut at the Follies does not come off so well. She has a bad case of stage fright, and the success goes to Alysia Potter, who persuades Mr. Ziegfeld to give her a chance of taking Polly's place. Bob is trying to console Polly for her failure when Alysia enters the room. She has decided to sign a contract with Ziegfeld, and, knowing that Polly and Bob are in love with each other, she calls off her engagement with Bob.

Perhaps the best part of the film is a burlesque of "Antony and Cleopatra," but this is merely a vision existing in the mind of Bob Jones as something of which Polly is capable. Of course, the part of Cleopatra is interpreted by Constance Talmadge, and it is her attractive audacity that puts the scene over so well. The general impression one gets is that the story and its events were made up as the play proceeded, there being little that could be looked upon as a sequential story.

Belle of Alaska.

Jane Novak in Northern story, which is far too dark and indistinct.

RELEASED BY WALKER'S PICTURES.

Length, 5,000 *feet.*

Release Date, *October* 15.

ALASKA, in a film title, suggests that the picture will be one of snowy wastes and dog-trains, of men and women dressed in furs, with the photography full of high lights and sharp outlines. This picture is the exception, for from beginning to end there is not one light scene, all the action taking place within doors, or, when it does happen to need an exterior scene, night is chosen for its occurrence. Thus it is that the lightest scene in the film is the last one, where a white tablecloth and children's clothes provide the relief.

This is the more regrettable as the story is, upon the whole, a good one, and Jane Novak, who takes the lead, acts her part with sincerity and vigour. It is a tragic part, that of a woman battling alone in unknown places, and subject to annoyance and persecution. The character, however, is kept consistent throughout, except perhaps where, having accidentally shot a persecutor, she flees to a Northern town, where the husband, who has deserted her, lives, and changes her name.

The opening scene is very black and indistinct, showing the embarkation of passengers on a ship at night, and the picture never gets over this unfortunate lack of light and clearness. Finding her husband has gone north without her (her own fault, by the way), Ruth Harkin obtains employment as a waitress in "Lucky" Vail's cheap restaurant, where the proprietor's kindness awakens her gratitude. Then comes the incident of the attack by Dugan and the escape north. The vessel is wrecked, and, to hide her identity, she, as the only woman saved, substitutes the title of the "Columbia Belle" for her own, that being the name of a woman dancer on the ship who had acted in a friendly manner towards her.

The rest of the story concerns the birth of her child, the approach to her of her drunken husband, unaware that she is his wife and that the baby is his. To save her from this unknown man, Vail, who has followed Ruth, forces him from the house at the point of the revolver, and later a fight takes place between the two men (again in the darkness) outside the dance hall, where the two men struggle in the deep snow-mud. The end comes with the shooting of Harkin by an enemy of Vail's, who intended the shot for him, and the marriage of Vail and Ruth.

The Woman Conquers.

Average program picture, helped by fine photography and beautiful outdoor scenes.

RELEASED BY FIRST NATIONAL.

Length, 5,030 *feet.*

Release Date, *November* 19, 1923.

IT is natural for people bored to death by one extreme of life to fly to its opposite, and this characteristic forms the *raison-d'etre* of this picture. In its way, the earlier part is a "litye, sooth sermon" against the extravagances, futilities and artificialities of the top stratum of American society, which, if it is anything like the life which the film depicts, must be most intensely boring. It is doubtful, however, if the rigours of the frozen North would have been borne with such composure by the pampered New Yorkers as the picture would have us believe, and it would have been impossible for some of the adventures to be endured by them.

Katherine Macdonald plays the part of Ninon Le Compte, a society debutante and beauty, who deplores the lack of fibre among the men of her acquaintance, including Frederick Vau

SCENE FROM "THE WOMAN CONQUERS."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Cort, who proposes daily. When word arrives that Ninon has been left huge trappings and settlement interests in the wilds of Hudson Bay Country by a deceased relative she decides to take possession in person. Unable to alter her decision, Frederick and Flora O'Hare, Ninon's friend, accompany her.

Lazar, the Canadian in charge of the post, is openly hostile to Frederick and covetous of the girl. As he threatens to seize her by force, she learns that he is wanted by the police for murder and threatens to turn him over unless he departs within twenty-four hours. Lazar sneaks away, burning the warehouse and its huge stocks as a final act of malice. Ninon sets off in the dog sled across the snows to notify the police, accompanied by Frederick and Lawatha, a loyal Indian. They are overtaken by a blizzard and forced to find shelter in the same cabin in which Lazar has already taken refuge. The renegade realises his opportunity. He starts to put into execution his purpose of making Ninon his own. Here Frederick jumps to the defence of the girl. He is beaten back, wounded and left for dying. As the battle seems lost the door opens and Lawatha jumps to the rescue. Lazar's revolver had been kicked across the floor and in the encounter Lawatha manages to seize it and deal vengeance even as Lazar's knife deals its death blow.

The return home is an endurance test; but when they are again at the company's fireside, Ninon realises that the man she loved possessed the requisite qualifications and that it had only needed the emergency to make them evident.

This film is notable for some really excellent photography in the interior scenes, and there are some very beautiful shots of snow-covered country throughout the whole of the latter half, which are full of charm. The fire and blizzard scenes are well done. The film is an average program picture, its attractiveness heightened by its production rather than its story, which is on conventional lines.

Three Who Paid.

Average Western story developing on conventional lines.

RELEASED BY FOX.

Length, Five Reels.

Release Date, February 7, 1924.

THIS Dustin Farnum picture starts off in a manner that suggests the breaking of new ground, but long before the end it develops the family likeness to the conventional Western picture very strongly—fights, and attempted lynching, and an escape from gaol finding their easy way into the story. Dustin Farnum is Riley Sinclair, but one is unable throughout to forget that he is still Dustin Farnum, having seen him so many times in the same Western rig.

Hal Sinclair, a young gold prospector, is deserted by his three comrades—Quade, Lourie and Sanderson—on a waterless desert, their greed, cowardice and carelessness prompting their desertion of him. Arrived at Four Pines, they tell a story of the lad's death which will not appear too ugly against themselves. Riley Sinclair, the loyal brother, does not believe the story, investigates the story, with the result that Lourie commits suicide, Quade is shot in a scuffle and Sanderson endeavours to escape by procuring Riley Sinclair's arrest on a charge of murder. He is unable to persuade the populace, owing to Riley's return, and suspicion falls on John Gaspar, the school teacher, whom Riley takes to the safety of the hills. Here he discovers that the school teacher is a woman who has left her husband, Cartwright, owing to his brutality. Cartwright reappears, and Riley is imprisoned, escaping to face the husband. A fight and the upsetting of a lamp brings about a fire and Riley's courageous bringing of the unconscious man from the burning building secures his freedom, after the real story has been told by Sanderson. Then Riley and the girl are married.

The Sacrifice.

French Picture, sincerely acted and with attractive atmosphere—occasionally slow.

RELEASED BY GRANGER'S.

Length, 6,000 feet.

Release Date, September 24, 1923.

THIS French picture, which was shown by Granger's last week, is a triangle play with a difference, the difference being that whereas the usual play shows one wronged and two guilty persons, there is in this film one guilty person and two, if not three, who are wronged. The widespread consequences of the one person's guilt are emphasised by the very tense and excellent acting of Emmy Lynn, as the wife of the man infatuated with another man's wife, and of Maurice Renaud, who takes the part of the elderly husband, whose wife is the object of Pascal de Fonclare's ardent attentions. Thus the problem of vicarious suffering is presented anew.

The early part of the play is set among the vineyards of France, where Pascal de Fonclare and his wife are happy in their mutual love and the care and affection for their three children. The whole of this early part is full of the joyousness of the countryside, and although it contributes little but atmosphere to the story, for the theme does not get going until the removal to Paris, there is something idyllic in the circumstances surrounding the happy pair—the peasants at their work, the hearty farm-house harvest home, and the jolly personality of Phillipe, Pascal's brother. Here, Emmy Lynn, as Colette, makes a fine study of the vinegrower's wife.

Into this little Eden come Daniel Swift, financier, and his wife, Irene, and their friendship having grown apace, Daniel persuades Pascal to remove to Paris. Swift has always been apprehensive lest a younger man should supersede him in his wife's affections, and one day he hears a telephone conversation which confirms his worst fears. Pascal is extracting a confession from Irene that she no longer loves her husband, she having realised that he is an old man. Daniel Swift decides on revenge, and as trustee of Pascal's business affairs advises him to invest in some stock which he knows is valueless. When Pascal realises this he is almost mad with despair, and shuts himself in his room, Colette meanwhile being distraught lest he should do harm to himself. Emmy Lynn brings out here very prominently her love for her children and her husband. She follows him upstairs, sees him enter the Swift's apartments, and hears a shot. Entering the room, she sees Swift lying dead. Jumping to the conclusion that her faithless husband has committed the deed, she nevertheless attempts to shield him, with the result that she secures her own arrest.

Just before his death Daniel had given a letter to the hall-porter to post for him. This letter reaches Philippe de Fonclare at the same time that he receives news of the tragedy in Paris. The letter contains an enclosure to be opened at a stated time after his death. Hurrying to Paris, Philippe hands the sealed envelope to the magistrate, who decides that he has the authority to open it. The tragedy is now explained—Daniel died by his

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REVIEW OF NEW PRODUCTIONS—*Continued.*

own hand, and, in dying, had attempted to obtain his revenge by implicating Pascal and delaying the explanation until the penalty had been paid. Husband and wife, cleared of all suspicion, return to their beloved vineyards. Pascal, awakened from his mad infatuation, nurses his wife back to the health which had been shattered by the tragic events, and Colette is once more happy in the love of husband and children. Her sacrifice had not been in vain.

At times the action of the play moves rather slowly (not a great fault where a sense of tragic happenings is being built up), while at another time, that of the death of Swift, there is a lot of confused and unnecessary running in and out and opening and shutting of doors, which does not help the play and becomes a little irritating. The film has the virtue, however, of staying in the mind long after it is over, for its problem is presented through its actors in a most convincing manner. This applies also to Violette Jyl, who, as Irene Swift, gives that character dignity and reserve.

High and Dry.

Comedy burlesque of the Sheik subject.

RELEASED BY FOX.

Length, 2,000 *feet.*

Release Date, Not Yet Fixed.

FOX screened on Monday this week a Clyde Cook comedy which possessed the quality of freshness and the added delight of burlesque. The "sheik subject" in picture, novel, and song is straining its welcome, and the desert—its sands and its silent strong men—has been so insistent as to become rather wearisome. "High and Dry" sets Clyde Cook down amid these varied surroundings, and his acrobatics and stupidities brighten amazingly the situations. The producer has broken into a comparatively new field, and has added to the usual comedy properties the paraphernalia of the desert. Clyde Cook has three distinct incarnations, as a sailor in P. and O. cap and double-breasted reefer, as a lady of the harem, and as a native camel-driver, and makes the most of each. One is reminded by turns of Ben Turpin and Chaplin in these various get-ups, and the brisk action increases the comic aspect.

SCENE FROM "HIGH AND DRY."

"Love's Penalty."

Unconvincing picture with an impossible story, featuring Hope Hampton.

RELEASED BY THE ROSE FILM CO.

Length, Five Reels.

Release Date, Not Yet Fixed.

"LOVE'S PENALTY," which the Rose Film Co. screened to the trade on Tuesday, is one of those impossible stories of which we have such a surfeit in American film production. Not only is it entirely unreal, but there is hardly a situation that strikes a convincing note throughout the whole length of this particular production. The film features Hope Hampton and Percy Marmont, and it is a distinct pity to see well-known artistes such as these thrown away on a rubbishy story which is little likely to please any audience of average intelligence.

A brief resumé of the plot of this picture shows a preacher, instead of giving his usual sermon, telling a real life story to his congregation, and shows two girls, Jansy and Sally, in a quiet rural town, where one, Sally, is the secretary to a shipowner, while the other is a milliner's assistant. Sally succumbs to the advances of her employer and dies of shame. Her mother quickly follows her to the grave, and Jansy determines to be revenged upon the shipowner. She becomes his secretary, and endeavours to encompass his downfall. One of his vessels, upon which his boy is proceeding home, is shipwrecked, and in the midst of a struggle with Jansy, whom he is endeavouring to take advantage of, he is shot by a relative of a passenger who was on the ill-fated vessel.

This is a very brief outline of a picture which, for sheer banality, is hard to beat. There is neither rhyme, sense, nor reason about the story, and many of the scenes, particularly those in the church when the story opens, can only be conceived as a burlesque. "Love's Penalty" is a picture that might please a very unsophisticated audience.

The Oregon Trail.

Conventional serial of pioneer days in Western America.

RELEASED BY EUROPEAN.

Length, Fifteen Episodes.

Release Date, November 29, 1923.

"THE OREGON TRAIL," a fifteen-episode serial which the European Motion Picture Co. are distributing, has its greatest merits, as far as British audiences are concerned, as a history lesson which shows how the vast Western territory of America was wrested from the tribes of Indians who roamed its great plains and were brought under the beneficent sway of the white man. Against the vast background of this great achievement has been woven a swiftly-moving drama dealing with a life where each man was a law unto himself, where the man with the quickest eye and fleetest foot was master by right of might.

Into this trouble-tossed land comes the missionary, Marcus Whitman, with his young wife and a small party, bent on spreading the gospel among the Red men. Their motives, however, do not find favour with all the Indians, who attack their train with what would have been disastrous results had it not

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REVIEW OF NEW PRODUCTIONS—*Continued.*

been for the timely advent of Jean Brulet, a young trapper, by whom they are rescued. Brulet himself has incurred the enmity of a local fur syndicate, who do not welcome individual competition on ground they have come to look upon as their private preserves. Particularly is he the sworn foe of their agent, Renee Coulier, who has twice attempted his (Brulet's) life. The syndicate are also anxious to acquire land belonging to a Spanish settler, one Hernandez Velasquez, who, upon refusing to sell, also finds himself the object of Coulier's unpleasant attentions. How the three parties, Brulet, the missionaries, and Hernandez and his daughter, Rosita, form a defensive alliance against Coulier and his Redskins, and with what results is told in the remaining episodes of the film.

One feels, however, that with such a theme as the one the producer has chosen a better result could have been attained. The film, while not lacking merit, particularly from a technical point of view, in many places degenerates into a mere rough-and-tumble put in merely for its own sake, and not incidental to the story. There is no doubt, however, that it will find considerable favour with the less sophisticated type of audience, amongst whom it should prove a good attraction.

The Worldly Madonna

Clara Kimball Young in a dual rôle.

RELEASED BY GAUMONT.

Length, 5,036 ft.

Released September 6, 1923.

THE main interest of this rather artificial drama consists in wondering how and when the identity of a young lady (a nun) who impersonates her twin sister (a cabaret dancer) will be discovered by her lover (a politician). As the sisters in the story are impersonated by the same actress (Clara Kimball Young) who, apart from a change of garb, takes no pains to disguise her appearance, it is impossible to tell one from the other. The dancer thinks she has murdered her lover, and flies to the nunnery, where her sister is installed as a novitiate. The latter, to shield her, changes places with her, and goes to the cabaret where, instead of the usual light songs, she sings a pathetic ballad which brings everybody to her feet. The attraction of the story might have been stronger if, instead of showing us how the *religieuse* behaved in a night club, it had shown us how the dancer behaved in the nunnery. In fact, from its title, "The Worldly Madonna," this is what we imagined we were going to see. In the end the real madonna marries the politician, and her sister remains in seclusion.

Clara Kimball Young is, by turns, gay and grave, as the occasion and surroundings demand, and extracts every ounce out of her somewhat barren part. The twin sister motive is not nowadays a very exciting card to play on the screen, but the story in which this pair is presented has several mild subsidiary sensations on the masculine side which atone for the thinness of the main plot. An average production for kinema-goers who do not demand too much.

The Beloved Blackmailer.

Good average program picture, featuring Carlyle Blackwell.

RELEASED BY WALKER'S PICTURES.

Length, 5,000 ft.

Release Date, November 15, 1923.

CARLYLE BLACKWELL'S recent appearance in a British picture will be fresh in the minds of the kinema public and increase the interest in this picture, in which he appears first as an invalid, a condition into which he has been persuaded by a doting mother, and later as an athlete, into which he has been converted by "Spike" Grogan. The comedy element is introduced in the boxing camp, to which Bobbie Briggs and the rough-and-tumble of the camp give vigour to this portion of the picture. The beloved blackmailer is the girl whom Bobbie eventually marries.

Bobbie Briggs is the pampered son of Alexander Briggs, and the lover of Corinne Norris, whose father had denounced the elder Briggs of unscrupulousness at a public company meeting. Briggs, Senr., endeavours to get his revenge by "bearing" railway stock held by Norris, Senr. The two young people meet, and Bobbie is shamed out of his valetudinarianism, and resolves to put himself under "Spike" Grogan, the proprietor of a boxing camp in the country. So he escapes from his father's home, leaving his parents despairing his loss. The girl goes away from home, too, and resides not far from the camp where Bobbie is. Meanwhile the operations of Briggs against her father's railway stock are succeeding, until he receives a note (penned by her) telling Briggs that when Maryland Rails have risen fifty points his son will be returned to him. A similar note, also in a disguised hand, tells her father to hold on to his stock. When the stock has reached the point mentioned the two young people return as husband and wife.

Some of the outdoor shots in the picture are very beautiful, and there are richness and detail in the interior scenes, particularly in Norris's house. A good average program picture.

THREE YEARS FOR BARROW SHOWMAN.

THE case against Henry Samuel Parfitt Walker, formerly proprietor of the Victoria Palace Picture House, Ulverston, for alleged conversion to his own use of £7,538 belonging to Miss Madeline Audrey Hazeldine, for whom he was trustee and guardian, came before the Manchester Assizes on Wednesday last and the accused, who pleaded "guilty," was sentenced to three years' penal servitude. Walker was formerly in a bank at Newcastle, where he was born, and afterwards he was engaged in a bank at Nottingham. It was there he became trustee under the will of the late Mr. Charles Hazeldine. In 1917 Walker was appointed manager of the Barclay's Bank at Barrow and afterwards gave up to become landlord of the Duke of Edinburgh Hotel. When there he was convicted for gaming and selling spirits in prohibited hours. He had to leave the hotel, and then took the Queen's Hotel at Ulverston and purchased the Victoria Palace at the same time. It was stated that the latter had not proved a success as Walker did not know the business. The prisoner then gave way to excessive drinking and betting to recoup his losses, but he sank deeper and deeper into the mire and used up all the money left under the trust. The legatee thus became penniless. It was stated that Walker was in a bad state of health, and but for that Mr. Langdon, K.C., said the sentence would have been more severe as the prisoner had been guilty of a wicked and cruel crime.

It may be stated that Mr. Walker was held in very high esteem by all who knew him. In fact, he was at one time one of the most popular men in the district and was generous to a fault. He was also a director of the Barrow Football Club. His downfall has been a big surprise and regret to all who knew him.

Mr. Powell, manager of the Hippodrome Palace, Barrow, has introduced a café on the second floor of the building, and patrons may have their afternoon or evening cup of tea, etc., handed round to them while they view the pictures. This is the first attempt of the kind in Barrow, although some of the other picture theatres had been specially equipped for this purpose.

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MORE FINE EXPLOITATION AT BRISTOL.

A confectioner's window in Bristol, successfully tied-up with "Wedding Bells."

IT is undoubtedly a fact that many exhibitors in this country are realising that presentation and exploitation are matters well worth consideration. Mr. Templeton C. Trestrail, of the Park Picture House, Bristol, for instance, has put over in fine fashion the First National attraction, "Wedding Bells," in which Constance Talmadge stars, in a particularly appropriate fashion. The fact that his screening took place at the same time as the royal wedding gave him plenty of opportunity, and he succeeded in obtaining excellent window displays at a large confectionery shop, and also at hat and lingerie establishments, a photograph of the former of which is shown here. An excellent prologue, in which Miss Lilian Toms, attired as a bride, rendered a delightful number between two gorgeous silver bells, was staged, and every congratulation is due to the smart showman. The result of these efforts were capacity houses.

MARY MILES MINTER'S BIGGEST PICTURE.

"DRUMS OF DESTINY," the new Gaumont "Special," would seem, according to American reports, to herald a new cycle of tropical romances that are to replace the waning interest in American "Sheik" pictures.

Mary Miles Minter, always regarded as a comedienne until she showed her talents for drama in "All Souls' Eve," again appears in a strong emotional rôle, which, it is said, gives her better opportunities than she has ever had before, and she is supported in the picture by a strong cast, which includes Maurice B. Flynn, George Fawcett, Robert Cain, Casson Ferguson, Noble Johnson, and Bertram Grassby, all of whom have played in some of the biggest pictures of the year, from "The Four Horsemen of the Apocalypse" downward.

The "natives" in the picture number four hundred, and among the novelties is a carefully arranged representation of a genuine African tribal Moon Dance. The film was adapted from an American best seller, Stephen F. Whitman's "Sacrifice," and was directed by Charles Maigne. The plot is based upon the return of an explorer after his wife, thinking him dead, has married again. The subject is not entirely new, but in this case the dramatic treatment, atmosphere, and settings put it on a plane quite out of the ordinary, and suspense and intrigue are well sustained. The action takes place in London, Venice, Budapest, Algiers, and Central Africa.

"Drums of Destiny" is being issued as a "Bromhead Special Attraction," and full particulars of the trade show will be given next week.

MEMS FROM MACCLESFIELD.

MR. A. C. BANKS, who has been acting as resident manager to the Picturedrome and Super Cinema, Macclesfield, took over on Monday the general managership of the four houses owned by the company, which includes the Castle, Northwich and the Super Cinema, Winsford, in addition to the two Macclesfield houses.

Prior to coming to Macclesfield Mr. Banks was in charge of the Theatre de Luxe, Gloucester, and previously of the Castle Street Picture House, Bristol, both of which were controlled by Electric Theatres, Ltd., of London. He is a native of Stoke-on-Trent, and in his spare moments wields a very facile brush. He has painted a number of pictures, and has earned for himself a bronze medal and four first-class certificates for poster designing at South Kensington.

He will continue the resident managership of the Super Cinema, Macclesfield, but that of the Picturedrome has been taken over by Mrs. R. W. Fox, who, up to a change of proprietorship eighteen months ago, held that position for six years. She was always exceedingly popular with her patrons, and has received a very warm welcome on her return.

EUROPEAN'S "BIG GAME" PICTURE.

Huge Crowds in Spite of the Heat.

EUROPEAN Motion Picture Co. have evidently found a solution to the exhibitors' summer problem, if one may judge from the tremendous crowds which have been flocking to see "Hunting Big Game in Africa" at the London Pavilion. Despite the fact that the thermometer registered on Friday last in the sun 120 degrees, "Hunting Big Game" played to capacity houses, and both at the matinees and the evening performances the same packed audiences have been reported; so much so that this film has already broken all previous picture records for the London Pavilion. Arrangements have already been made by exhibitors to shelve programs to make way for this heat-proof box-office attraction, and European publicity department are launching an ambitious campaign.

The London Pavilion arrangements only permit of "Hunting Big Game" being housed there for a fortnight, but European are now arranging for immediate release, so that exhibitors can take advantage of the present topicality and the great interest centred upon this film.

Scene outside the London Pavilion during the screening of European's Big Game Picture.

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"THE FILM RENTER" (*page 36*)

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GREATEST FILM SPECTACLE.

MAGNIFICENT SCENES IN "THE CHRISTIAN."

"Daily Express" Cinema Correspondent

Sir Hall Caine has been almost completely gagged in Mr. Maurice Tourneur's great film adaptation of "The Christian," presented at the London Pavilion last night. The author, who produced a novel and play the morals of a generation ago, has seen many changes in that day. Mr. Tourneur has cut out most of the sermonising . . . and, which is truly one of

Miss Mae Busch.

human spectacles, which is the only genius the great actor screened. This Tourneur is almost the only producer who can make melodrama cynic-proof. There is a moving sense of catastrophe, a genuine thrill in the scenic crescendo which in Tivoli fear-haunted crowd waiting in Tiberius gar-sqnare for Big Ben's midnight strike to announce the unfulfilled hour of world doom.

EPSOM SCENES.

Epsom and other London scenes, full of vivid episodes, rural glimpses, and pictures of Glory Quigley's glittering progress from hospital nurse to theatrical star, constitute to make a panorama of contemporary life so changed and fascinating as to flatter the original novel and while Mae Busch, as Glory, is not so well cast as the wife in "Broken Chains," Miss Busch, as Glory, is not to be put in Pauline Wicks' class, but Mr. Richard Dix (Mr. Arthur) impresses as the sterile and fanatic John Storm.

G. A. A.

A Goldwyn

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Trade in the Yorkshire Territory.

Lord Lascelles and the Hunt Film—Leeds Scala's Successful "Stunt"—Garage for Cinema Patrons—"Summertime" and other Troubles.

From our Leeds Correspondent.

LORD LASCELLES'S objection to the Butcher film of the Brunham Moor Hunt has aroused considerable interest in Yorkshire, with the result that "Jack" Pearson, the Yorkshire representative, has had to answer more inquiries than in his most sanguine moments he expected. It has given the film a rare publicity and has had the effect of making people all the keener to see what His Lordship was objecting to. The film was booked first-run to the Majestic Picture House at Leeds and has been shown all this week to thousands of people, who, it must be said, cannot understand why Lord Lascelles should worry over the points of the film to which he took objection, inasmuch as it is plain to anybody who understands and follows "pictures" that the "close-ups" of the fox are only inset to make an interesting film for the general public.

A Leeds Exhibitor's "Stunt."

The recent "stunt" run by Billy Greenfield, the enterprising manager of the Scala Theatre at Leeds, in conjunction with the local evening paper, the "Yorkshire Evening News," has been very successfully concluded, particularly when the winner of the £300 prize in the competition—as the most beautiful girl in Yorkshire, Miss Kathleen Singer—has been engaged to appear in a new Graham Cutts production, "Woman to Woman," which is to be included in the new W. and F. Film Service program.

Garage for Patrons' Motors.

The Picture House at Saltaire offers accommodation for patrons' motor-cars. Almost nightly two or three cars may be seen under a verandah which runs across the long frontage of the house, and there is also an uncovered "park" in a yard down the side of the building. Another kinema in the Bradford district goes one further; their speciality is a garage for "prams," and one of the attendants acts as nurse-girl!

Bad for Business.

Daylight saving has only been in operation a few weeks of the present season, but it has had the effect of very seriously curtailing business. Last week's spell of warm weather still further emphasised the fact that the trade is in for "a rough ride" during the next few months. There is reason to fear, according to one well-known exhibitor that, with the tightness of money, the daylight saving business will hit the trade harder this year than ever before, and one estimate has it that, failing some concession in the matter of the tax, over 30 per cent. of the kinemas will be closed down. It is a fact that one night last week a Leeds house had eight people in for a second house and another house had only about a dozen. Kinemas cannot continue to be run on those lines. No wonder a number of houses are in the market.

Another Blow.

The exhibitor has other troubles than the Entertainments Tax. Last week papers were received showing the effect of the recent reassessment, and many showmen received a very rude shock, the figures being 20 and 30 per cent. higher in some instances. It is a serious matter to an already hard-hit trade.

A Trade Charity.

The Lord Mayor of Leeds (Alderman Frank Fountain) has acknowledged receipt of a cheque for £100 from the kinematograph trade in Leeds for his fund for providing teas for necessitous mothers at the Leeds Babies' Welcome. The trade guaranteed £230, so there is still another £130 outstanding. That amount will shortly be forthcoming. There was another successful concert last Sunday evening at the Lounge at Headingley, kindly lent by Mr. Leonard Denham.

Changes on the Exhibiting Side.

There are some interesting changes on the exhibiting side in Leeds to record this week. Teddy Burke, who for a number of years has managed the Branch Road Picture House at Armley, has gone to the Picture House at Morley, and he is followed at Armley by Clarence Hirst, formerly manager of the Empire Kinema and Theatre Royal Picture House at Bradford.

Kinema Exchange Trade Shows.

It would almost appear on the surface that the question of trade shows at the Yorkshire Kinema Exchange was being neglected, but this is not so. The matter is receiving the very earnest consideration of the directors, who are most anxious not only to augment the number of shows at the Exchange, but also to make good the facilities. The question was discussed at a special meeting last week.

Exchange's Billiard Champion.

The Yorkshire Kinema Exchange Billiard Handicap was played off last week and finished with Mr. J. R. Whiteley (of Leeds) as winner and Mr. A. Earnshaw (of Huddersfield) as second. In a good final Mr. Whiteley put up his 150 against Mr. Earnshaw's 100.

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ROUND THE MANCHESTER TRADE

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

"Weather Beaters" in Lancashire—"Dressing" the Picture—Fuller on "Monna Vanna"—Trade Briefs.

FILMS may be divided, roughly, into two classes: those that "beat the weather" and the—weather-beaten. Just now, of course, the exhibitor in Lancashire, as elsewhere, is hoping that he has got a preponderance of the former kind on his books for the next few months. But judging from the general pessimism of many showmen I have spoken to this week it would appear that the May sunshine has already begun to frizzle up some of the advance booking prospects. I am aware that the summer is not a season on which we can count every year in this country; still, it is frequent enough not to be regarded as an absolutely unusual and unforeseen event. Yet a large number of exhibitors are too proue in the early weeks of the summer to prophesy desolation and woe for their houses, and to wonder whether they will be able to survive till the autumn comes round again.

Titles to Conjure With.

At the moment, however, some of the Manchester theatres are certainly doing their best to "beat the weather" with features of international reputation. The Palatine at Withington has been showing "The Four Horsemen"; at the Piccadilly Georges Carpentier is handing out what is boomed all over the city as the "greatest punch of his career," in "The Gipsy Cavalier"; "Sumurun" is at the Royal; "Broadway Rose" at the Deansgate; "Shadows" at the Oxford, and one of the very best child-sentiment pictures ever produced, viz., "Timothy's Quest," is holding delighted audiences at the Futurist. All these are, in their different ways, "weather-beaters," and coming programs are full also of pictures which have not only run the gauntlet of London criticism, but contain a special appeal to provincial patrons. It is surely up to the exhibitor to add to the pulling power of his star films by a little extra energy in exploitation when he finds the hot weather and the long light nights against him.

Catering for Lancashire Tastes.

One occasionally hears that only one kinema in Manchester just now is keeping its end up. It is not always the same one, of course; the name of the successful house varies according to the informant. I have been told during the last few days of several city kinemas, each of which is the "only one" that is really paying. Taking them altogether I should say that quite a considerable number are doing good business, despite the growing lure of outdoor amusements. As usual, it is not invariably the so-called "house-packers" which are drawing the crowds. Many comparatively minor features make a hit with the "family" audience in the industrial towns here to whom the big "top liners" make little or no appeal. There has been one special instance of failure in the latter kind during the past few weeks; and it is certainly no good trying to cater for Northern tastes if you only have the London angle of vision (not that the film in question had any success in London either).

"Dressing" the Film.

Mr. Phillip Harrison, the very wide-awake guardian of Famous-Lasky interests in the Manchester territory, knows what is wanted in the County Palatine if any man does, and is able to assess pretty accurately the relative box-office values of the films sent him to exploit. But, though the merits of Paramount pictures (as of every other brand) vary, it is Mr. Harrison's weekly practice to "dress" the production at the trade show to the best possible advantage. I saw (and heard) a perfect example of this at the Piccadilly on Tuesday, when Famous-Lasky showed "The Prodigal Knight." A lot depends on getting the right musical atmosphere for a picture of this kind, and it was soon apparent that Mr. Muscant's admirable orchestra had struck the appropriate note—a subdued jazz-y note, flirtatious and never strident—with which to get the picture over. This was the first trade show (with the exception of "Blood and Sand") which Mr. Harrison had given at the Piccadilly, and the excellent co-operation between himself and the musical director, which was apparent all through, was a good augury for future successful Tuesday mornings at this house. Exhibitors present were afforded a splendid object lesson in the art of allying music with pictures so as to give the greatest general satisfaction. And I should think that "The Prodigal Knight" was by no means an easy subject to fit in this way.

Joe Fuller on "Monna Vanna."

Though it cannot be said that Lancashire exhibitors are exactly queuing up to book German pictures of any kind, Mr. Joe Fuller is firmly of the opinion that in "Monna Vanna" he has not only *the* greatest German film to date, but also one of the greatest films ever produced in any part of the world. Mr. Fuller has seen all the recent German productions and tells me that he would cheerfully sacrifice most of them for one reel of "Monna Vanna"—which subject, by the way, has been considerably shortened since it was seen at the London trade show. There are many opinions regarding the various spectacular high lights and histrionic attractions of post-war German products—from "Passion" onwards. But Mr. Fuller banks on "Monna Vanna," and would, no doubt, be inclined to say with Horatio, "Give me the man who is not 'Passion's' slave!" If exhibitors are looking for a really "big" picture, containing a good story, brilliant acting, fine technical art, dazzling spectacle and dramatic "punch," then they certainly have in "Monna Vanna" a production which fills the bill in every respect. Mr. Fuller's film judgments are seldom at fault, and we believe he has only to bide his time to make good on this picture.

Another German Picture.

Talking of German films, I saw the F.B.O. local trade show of "The Golem" on Tuesday, and was as much impressed

(Continued at foot of next page.)

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THROUGH GERMAN EYES.

By HEINRICH FRAENKEL,
Editor of the Lichtbildbuhne.

FOR many weeks the most important topic of conversation in the German trade has been the quarrel between the German renters and exhibitors. In view of the steady depreciation of the mark, rentals had, of course, to be regularly increased, and last year an agreement was reached by the German renters and exhibitors to have the additional charge fixed regularly by a mixed committee. For about a year the representatives of both groups always managed to come to a satisfactory agreement regarding the amount to be charged, and it was only two months ago, for the first time, that agreement could not be reached at all. As provided by the standard contract, both parties asked the Chamber of Commerce to decide the issue. The Chamber, however, being restricted by the exhibitors in the liberty of judgment, altogether declined to take a decision. This, of course, has aggravated the situation to a considerable extent, and the whole matter will now be left to the lawyers.

Wilcox Going Strong.

Herbert Wilcox is now in the midst of his production. He has rented the Efa Studio (the one in which Lubitsch used to work), which is one of the best in Germany, and he is, on fine days, doing the exteriors at different places near Berlin. I saw some really magnificent sets which Mr. Arnold (the Wilcox Art Director) had erected on the Steglitz studio grounds, and I saw Herbert Wilcox directing a very pretty scene showing Ali Baba (represented by Judd Green) returning to his wife, Mabubah (represented by Dora Leves), with his pockets full of gold, and the children beckoning for coins. In the short time I was out there, watching the proceedings, I saw René Guissart (the cameraman) shooting many a fine scene, and if the party is going on working at such high pressure, "Chu-Chin-Chow" will be completed within a few weeks' time. Betty Blythe has also arrived in Berlin already to play lead, and, as I shall soon take another opportunity of having a look at this production, I hope to give your readers more particulars about the film.

Griffith Films to be Shown.

I hear that some of the big Griffith films will be shown before long. They are, needless to say, eagerly looked forward to both by public and Press.

BERTA RUCK ON "THIS FREEDOM."

Whole-hearted Praise for Fay Compton.

IDEAL FILMS have received from Berta Ruck, the well-known authoress, a letter of appreciation of "This Freedom," now showing at the New Oxford Theatre, in which the following extracts occur:

"The film impressed me as being immeasurably better than the book from which it was taken, and for several reasons:

"1. Rosalie of the novel is never conveyed (at least to me) as a beautiful woman. She is merely stated! I get no *picture* of her whatsoever. Rosalie of the film remains with me as a distinct and characterised picture of a *beauty* as well as a woman of character. I should like to convey my compliments to Miss Fay Compton for the marvellous manner in which her performance shows the gradual passage of the *years*. Like a real artist she allows her authentic youth to become dimmed and slowed down in the later scenes. Difficult to believe that Rosalie at the deathbed of her daughter, haggard and weighed down and 'old' in every feature is *actually no older* than the bubbling-over enthusiastic school girl in the scene with Miss 'Keggo'!!

"2. Miss Compton has given *life* to a 'bachelor's puppet.' The final 'curtain' of this film drama is infinitely more artistic than the novel ending. The pseudo happy ending of the book strikes a jarring note which the film spares us. Speaking as a mother, I am glad to miss from the film the grandchild who pipes in a 'tiny' voice (midges have tiny voices, also mice, but healthy children never!), and who commits the unendurable soleism of saying 'Mother' to the woman who has not borne it. I had been steeling myself to face this very repellent mistake and found to my relief that the film had also rejected it!

"3. The principle set forward in the novel (viz., that catastrophe must follow a woman who accepts both marriage and a profession) cannot be taken seriously by those who, like myself, have their friends almost exclusively among the women who have managed business and babies with equal success.

"Your film, by recognising these countless women who work *for* their homes and *for* their children, shifts the blame from the career to the selfishness of *one* careerist, and, therefore, avoids a pitfall of ridicule."

MANCHESTER TRADE.—*Continued.*

with it as when it was first exhibited at the New Scala in London. It may be a bit heavy in parts, and the story may not make a universal appeal, but if anybody wants to see kinematography at its hitherto highest point of perfection, then "The Golem" should not be missed. Curiously enough the "Golem Quartette" are billed at a suburban music hall in Manchester this week. Needless to say, the connection ceases with the name.

Drama at the Winter Gardens.

A short season of drama is now being played at the Winter Gardens Kinema (formerly the Tivoli music hall). The play staged this week is entitled "The Goddess." The Winter Gardens will revert to pictures at the end of the present season.

Well-Known Exhibitor Fined.

A fine of £5 has been imposed on Millar Johnstone M'Vittie for opening the Tonge Moor Picturedrome on Good Friday without permission. If I remember rightly Mr. M'Vittie was playing a prominent part in the politics of the Manchester film world as far back as 1913.

Milloy's Coming Attractions.

Grattan Milloy may shortly have an interesting announcement to make concerning the acquisition, territorially, of some important American pictures recently brought over by G. E. Redman, of Artistic Films.

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LEEDS EXCHANGE TRADE SHOWS.

Renter Complains of C.E.A. Meeting Clashing.

(From our own Correspondent.)

THERE was a sidelight on the prevalent conditions in regard to trade shows at the Yorkshire Cinema Trade Exchange at the May meeting of the Leeds Branch of the C.E.A. on Friday week, when, at the commencement of the meeting, Herd Oates, one of the directors of the Exchange, mentioned that a trade show was taking place simultaneously in the trade theatre, that the renter concerned was annoyed that his show was "clashing" with the C.E.A. meeting, and suggested that the meeting might be adjourned until the trade show was over. There had, said Mr. Oates, been a great deal of trouble at the Exchange regarding trade shows, and it was common knowledge that many had been taken outside the Exchange. The directors of the Exchange were anxious that all the support possible should be given to those renters who showed films in the Exchange. He proposed that the meeting be adjourned for an hour, in order that those present might attend the trade show.

A "Floating" Meeting.

F. Jesson objected to this course, and said that if they were going to have to give way because of a trade show then he should propose that they should hold their meetings elsewhere. He sympathised with the directors, but there were a number of grievances to which they might better direct their attention. He had known, for instance, members of renting firms walking round the Exchange canvassing the members to go outside and attend trade shows.

Herd Oates suggested that before the secretary called a meeting of the C.E.A. for any particular day he should first ascertain whether it would clash with any trade show.

The chairman, Mr. T. Herbert Kaye, pointed out that if that were to be done it would mean that the C.E.A. meeting would be a floating one.

J. Mackenzie said that a few years ago when this matter was thrashed out an arrangement was made whereby the secretary of the Exchange would inform any renter desiring to book a trade show on the C.E.A. meeting-day of the fact that it was the C.E.A. day, and then the renter could please himself whether he booked it or not.

Arthur Cunningham said it had long been understood that the C.E.A. should have the first Friday in the month, and the renters were aware of that fact.

Wanted: Reciprocity.

H. J. Martin said that the directors of the Exchange were anxious to do their best to help those renters who brought their trade shows to the Exchange, and he thought it would be an act of courtesy on their part to adjourn it for a short time. He felt pretty strongly that they were never likely to do much good unless they were prepared to work with the renters and not against them.

Arthur Cunningham said he was afraid that whatever arrangement they made they would always have the same trouble. There was the convenience of the exhibitors to be considered as well as that of the renters. Personally, he had risen at 4 o'clock that morning in order to get down from London in time to attend the meeting. He did not think there was much in the complaint of the renter, because his own firm had someone present at the trade show, and no doubt others would be similarly represented. He moved that the secretary of the C.E.A. approach the secretary of the Exchange and request him to notify renters that the first Friday in the month was the day of meeting of the C.E.A. Branch.

Mr Oates withdrew his resolution, and the meeting proceeded with the business.

IMPORTANT FIRST NATIONAL —GOLDWYN DEAL.

RALPH J. PUGH, of Associated First National, is more than usually gratified by the news of the important arrangement just entered into between Associated First National Pictures, Inc., and Samuel Goldwyn, for a series of George Fitzmaurice Productions, including the picturised version of "Potash and Perlmutter." This amusing comedy will constitute the first release under the contract. This deal opens up to British exhibitors, through Associated First National, Ltd., still another fount of valuable pictures to swell the growing list which the recently inaugurated policy of the American First National Company has made possible.

It is announced that Mr. Fitzmaurice's initial production will be one of Hall Caine's biggest stories, and that Barbara La Marr, Montague Love, and other players of similar calibre have been engaged for the all-star cast, whilst in "Potash and Perlmutter" Barny Barnard and Alexander Carr will portray the characters which they created in the notably successful stage version. Another featured player will be Vera Gordon. Mr. Pugh's gratification over this latest First National announcement would appear to be well grounded in view of the very strong producer-director combination afforded in Mr. Goldwyn and Mr. Fitzmaurice, and the important pictures it bids fair to make available.

JACKIE'S POPULARITY IN CENTRAL EUROPE.

IN a recent dissertation of European-American relations, Emil Lengyel, a noted statistician and political authority in Hungary, declared that Jackie Coogan was the talk of Central and Eastern Europe. The newspapers there, he says, are using columns and columns of their space in praise of the little American.

"'We ought to invent new words of praise and appreciation for Jackie Coogan,'" quotes Lengyel from "Az Ujsag," the greatest paper in Hungary. "One thing is sure, that Jackie could not be compared with any other talent in the world—he outdoes everybody.'" Mr. Lengyel quotes other European newspapers in praise of Jackie, notably the Czecho-Slovakian "Kassai Naplo," which, after speaking of acting geniuses, says: "Jackie Coogan leads them all."

Jackie's next picture, incidentally, is laid in a mythical Balkan principality, located somewhere near the present Czecho-Slovakian Republic. It is being adapted by C. Gardner Sullivan and Eve Unsell from "Long Live the King," by Mary Roberts Rinehart. Victor Schertzinger will direct this first Coogan production for Metro.

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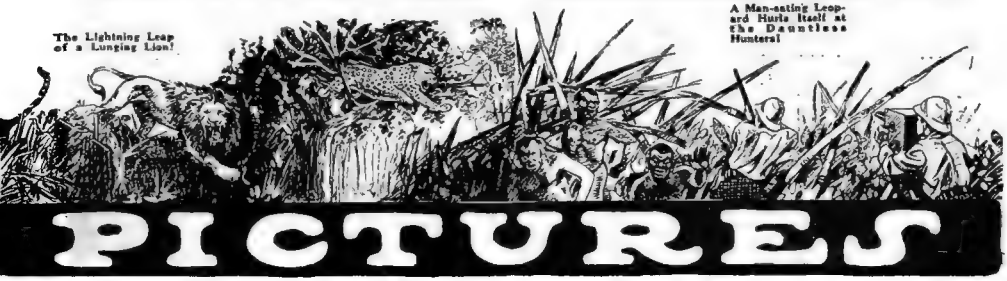

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Kinema Activities in Liverpool Area

Reconstruction Plans—Fred Weisker to Erect Dancing Hall—Big Business with Ideal Pictures—"One Exciting Night" at Olympia.

From our Liverpool Correspondent.

PLANS for the reconstruction of the Aigburth Picturedrome, Aigburth Road, in the South end of the city, were approved at a sitting of the Liverpool Justices' Theatres and Public Entertainments' Committee last Friday week. It was stated that the cost of reconstruction will be between £5,000 and £6,000. The proprietors had also, the Bench were informed, paid £1,200 as compensation to a laundry proprietor who would be displaced by the alterations; while, in addition, they would have to forego rents amounting to £150 per annum in respect of the basement premises, which it was intended to convert into a recreation room.

Weisker to Run Dancing Hall.

Fred E. Weisker, the popular head of the firm of Weisker Brothers, who handle locally the Jury pictures, is branching out into a new line of enterprise. Attracted by the modern craze for dancing he contemplates the erection, on an extensive site in the centre of the thickly populated West Derby Road district, of a large dancing hall to be called the Grafton Rooms. On his behalf a successful application was made to the Liverpool Justices on Friday for approval of the plans for the building. It was stated that the building will be constructed upon the most up-to-date lines, and its estimated cost is between £15,000 and £20,000. The building will be capable of accommodating about one thousand dancers, and will be provided with an imposing entrance and a large foyer, together with a temperance café over the foyer and two shops, which also form part of the scheme. It was further explained that the scheme is being promoted by a private limited company, and that amongst those interested are Mr. Weisker and Mr. D. C. Williams, who is a member of the City Council. Pictures and dancing are two forms of entertainment which can apparently be worked well together. More than one recent kinema scheme in Liverpool has included a dancing hall, while but a few months ago one of the most beautiful dancing establishments in the country, viz., the Embassy Rooms, Liverpool, was acquired by a well-known firm of local picturedrome proprietors.

Successful Fox Film.

Record-breaking business was done with the Fox film, "The Town that Forgot God," throughout its run at the Trocadero, Liverpool, last week. Incidentally, I am informed that this was the first public presentation of the film in this country. The second run of the picture in Liverpool has been provisionally fixed for a date in June, and Gordon Dartnall and his staff are at present busy arranging dates for the different zones into which this area is divided. Local exhibitors will shortly be afforded the opportunity of booking a new Clyde-Cook comedy, entitled "High and Dry," which will be released in July.

Trade Golfers.

Would not it be possible (asks a well-known local renter) to include golfing competitions amongst the athletic events which the Games' Committee of the Kinema Exchange are understood to be at present busily engaged in arranging? Both the renting and exhibiting sides of the industry locally include several golfers of no mean ability, and it is felt that golf would afford a pleasant means of encouraging a friendly spirit amongst members of the trade both locally and from outlying districts.

Big Business with Ideal Films.

F. W. Ingram hopes shortly to be in a position to put the new Ideal super, "This Freedom," before Merseyside exhibitors. The Ideal film, "Through Fire and Water," in connection with the exploitation of which some admirable advertising was done, drew capacity audiences to the Trocadero (New Brighton) last week, and, I understand, the proprietors of the same hall (the manager of which is Mr. C. M. Hankinson) have further demonstrated their faith in the drawing power of Ideal pictures by booking for an early date "Harbour Lights." Probably unequalled in the history of this establishment was the fact that on Saturday night, during the run of "Through Fire and Water," there was a queue which extended from the kinema right down Victoria Road and along the promenade for a considerable distance.

Scotch Atmosphere for "Rob Roy."

Hearty congratulations to the management of the Granby Kinema for the capital way in which they put over the film "Rob Roy." Not only had a vocalist been engaged to render a number of Scotch songs appropriate to the play, but the realism of the presentation was heightened by the services of a piper, who did his work well.

Griffith Film at Olympia.

The proprietors of Liverpool's Olympia evidently find that the exhibition of good films is a paying proposition. Upon several occasions recently pictorial fare has formed the attraction at this immense establishment, and I hear that they have negotiated for a date which will be duly announced a run of the D. W. Griffith film, "One Exciting Night," in connection with the exploitation of which some novel advertising "throw-outs" are at present in evidence locally. Meanwhile Tom Griffin, of the Allied Artists' Corporation, is busy arranging dates for first runs of this film in the different towns in the territory.

LOVE,
LIFE AND
LAUGHTER
(The Story of Tip-Toes).
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GEORGE
PEARSON'S
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WORK.
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MEETING OF LIVERPOOL C.E.A.

Return of J. H. Dovener—P.R.S. and Exhibitors—Singers in Kinemas—Poster Prices—The Broadcasting Resolution.

(From our Liverpool Correspondent).

LOOKING fit and well after his holiday on the Continent, Mr. J. H. Dovener (vice-president of the C.E.A.) presided on Friday at the monthly meeting of the North-Western Branch, of which he is chairman.

Back in Harness.

Fred Worswick (Wigan, vice-chairman of the branch) prefaced the proceedings by extending to the chairman, on behalf of the members, a cordial welcome back amongst them. He trusted that Mr. Dovener's health had been materially improved as a result of the change, and that he had returned home ready to attack with renewed vigour the many and difficult problems with which the Association found itself faced.

The Chairman, acknowledging Mr. Worswick's kind wishes, observed that it might certainly have appeared to be somewhat strange that he should have left England the morning following the day upon which he had been elected to the high and honourable position of vice-president of the parent body, but he desired to assure them that he had completed some time previously to his nomination and election as vice-president all arrangements for his holiday. His nomination and election to vice-presidency had come to him as an agreeable surprise. It was a pleasure to be back in their midst again, and he hoped to be able to make up for lost time in so far as the work of the Association was concerned.

The Electrical Trades Union.

A letter had been received from the secretary to the local branch of the Electrical Trades Union, said the Secretary, inquiring as to what the relations were which existed between that body and the North-Western Branch of the C.E.A. The reading of the letter was followed by a considerable amount of discussion, as the outcome of which, upon the suggestion of Alderman E. Trounson (ex-president of the C.E.A.), it was decided to refer the secretary of the E.T.U. to previous correspondence which had taken place between that organisation and the North-Western Branch upon the subject.

P.R.S. Fees.

Mr. Naylor (Futurist, Warrington) made a complaint that the P.R.S. had charged him a fee of nine guineas, whereas in reality they were only legitimately entitled to charge him five guineas. The Warrington Futurist was only a comparatively small kinema. A form was sent up to the P.R.S. with a view to obtaining the reduced fee allowed under the arrangement with the C.E.A., but the P.R.S. replied that they had never received it.

Alderman Trounson said they appeared to be up against the P.R.S. every time. The P.R.S. apparently took up the position that, if application were not made for the reduced fee, members entitled to it could not expect to be allowed it. There were quite a number of members of the C.E.A. who were liable to the P.R.S. through one circumstance or another, and these cases were now forming the subject of discussion.

Fred Worswick observed that, seeing Mr. Naylor had paid last year four pounds in excess of the ordinary fee, the P.R.S. ought to put him on the C.E.A. fee. He took it that Mr. Naylor had inadvertently omitted, from some cause or another, to fill up the form.

In the result the Chairman suggested that a report setting forth the circumstances of the matter be forwarded to headquarters to be dealt with, and this was agreed to.

The Chairman said he did feel a certain amount of sympathy with small exhibitors. What with Income Tax forms, Entertainments Tax forms, and other forms it was no wonder they did not know what to do.

The Preston Meeting.

Fred Worswick reported that he had attended a meeting at Preston in connection with the re-formation of the West Lancashire Branch of the C.E.A. He incidentally referred to the fact that Mr. Leslie Knight, who was against them, had died suddenly last Monday.

Alderman Trounson called attention to the fact that it had been reported in the Press that the meeting had proved to be an abortive one. As a matter of fact he wished to deny that such was the case, because it was nothing of the kind. The reason why officers had not been elected at the meeting was that Mr. Carlton had endeavoured to get quite a lot of people into the branch, and these people had signified their intention of joining. The voting with regard to the appointment of officials had been simply deferred until such time as a convenient and sufficiently representative meeting could be arranged for this purpose.

Finance of the Carnival.

The Secretary informed the meeting that the accounts with respect to the annual kinema ball, held under the auspices of the branch at the Midland Adelphi Hotel during the winter, showed a loss of £15 15s. 10d.

The Chairman: This will be paid from a private source without calling upon the financial resources of the branch. I think we should all be very satisfied with the success of the function, which is the best that has been so far held in this or any other part of the country. Everybody was thoroughly satisfied, and everyone had a really enjoyable evening.

Fred Worswick observed that they were already aware of the identity of the person who was going to make good the financial loss on the ball, and he had much pleasure in moving a vote of thanks to their chairman for his generosity in the matter.

C. Perry (Hope Hall Kinema, Liverpool) seconded, and the motion was carried unanimously.

A similar compliment was also extended to F. W. Locke (Belmont, Liverpool) and G. Dudley West for their splendid services in the rôle of hon. secretaries.

Alderman Trounson said that in the course of a year he had attended many functions in various parts of the country, and he certainly thought that Liverpool always came out well in such matters. The Liverpool kinema ball was a credit to the North-Western Branch.

Helping the Hospitals.

Reporting with regard to the business transacted at the last meeting of the General Council, held on the 11th ult., Alderman Trounson said that one of the matters which had been discussed was that of helping the hospitals. A resolution on the subject which he had proposed at the previous meeting of the branch he moved at the General Council meeting, but eventually withdrew it in order that further views on the matter might be obtained and considered as to the advantages of one scheme or another. There was, he said, a widespread feeling on the part of exhibitors that they should go out for a scheme of their own.

(Continued on page 62.)

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Trade Movements in the Midlands.

No C.E.A. Report—Licensing Decisions—A New Renting Concern—Other Changes—Fox Trade Shows Stopped.

By our Birmingham Correspondent.

MIDLAND exhibitors who watch the FILM RENTER for the monthly reports of the Birmingham C.E.A. will have a disappointment this month. In their wisdom some months ago the members closed the doors against the representatives of the trade Press, but have supplied brief official reports of the happenings at their gatherings. The brevity of these statements has often robbed them of interest, but brief news is better than no news of an organisation's activities. The April meeting, however, will go unreported, for according to the secretary's message, "no general matters were discussed." Therefore, there would not be a report for the Trade Press. As the branch had not met since Budget day surely some of the members had something to say regarding the Entertainments Tax question.

Definite Decisions Sought.

On Thursday next the Birmingham Licensing Justices will give their decisions in regard to the four kinemas where reconstruction schemes have been delayed, and six proposed new picture houses whose promoters have so far failed to carry out the schemes. In the first category are the King's Hall, Corporation Street; the Premier, Aston; the Gaiety, Coleshill Street; and the Slade Road Picture House, Erdington. In regard to the Premier, the proprietors have acquired a suitable site in Victoria Road for erecting a kinema capable of seating 1,500 people, and after unavoidable delay owing to several houses having to be demolished, have now cleared the land.

New Kinemas.

The new schemes in respect of which the Justices will seek definite decisions as to when building operations will be commenced are the Greater Scala, Smallbrook Street, the Orient, Suffolk Street, both of which are in the centre of the city; the Purple Cinema, Stechford; and proposed halls in Coventry Road, Small Heath; Victoria Road, Aston; and Washwood Heath Road, Saltley. By the way, I am given to understand that arrangements have now been made whereby building operations in connection with the new King's Heath picture house will be commenced forthwith, while that remark also applies to the Delecia, Gosta Green. Messrs. Smith & Booth, the proprietors of the Broadway, Bristol Street, have just purchased West's Picture House, Acock's Green. This summer will, in all probability, see this hall undergoing a thorough renovation.

For the Unemployed.

Birmingham exhibitors and their patrons have good reason to congratulate themselves on the solid support they afforded the meetings of the unemployed army during the past winter. The final meeting of the Entertainments Sub-Committee of the Lord Mayor's Fund was held on Friday last week, when the accounts showed that local theatres, music halls, and kinemas raised a sum of £1,492. The contribution of the picture houses towards this total was £758, or more than half.

New Renting Concern.

Mr. J. I. Norfolk, who has just taken over the Midland agency of the Apex Film Co., has formed a company entitled Midland Independent Renters, Ltd., with offices at 1-5, Hill Street, Birmingham. He is managing director of the new company, whose operations will not be confined to handling Apex features. Mr. Norfolk states that they will purchase or control the Midland territorial rights of other big productions. At present, however, he is confining his attention to the Apex programme, and his first trade show will be held at New Street Picture House on Tuesday next (May 16). He will then screen "Monna Vanna," which is founded on Maeterlinck's famous play, and features Lee Parry. Mr. Norfolk intends holding trade shows at Nottingham in the near future. Other Apex features coming along are "The Forbidden City" and "The World of To-morrow."

Another Change.

Another change has yet to be chronicled in Midland renting circles. The interests of Phillip's Film Co. are now in the able and experienced hands of Mr. Stanley H. James, formerly assistant manager at the Birmingham office of the Gaumont Co. It is eleven years since Mr. James joined the London staff of that company, and for the past nine years he has been engaged on the Midland territory for Gaumonts. He informs exhibitors that he will shortly announce trade show dates of a new series of Phillip's features, but at the moment he is busy on "Above All Law." Mr. James succeeds Mr. Colin Campbell, who has joined the local staff of the Wardour Co.

A Fox Note.

Mr. Maurice Myers announces that for the summer months, at least, the Fox Film Co. will not hold their weekly trade shows in Birmingham. Exhibitors in the Notts. and Derbyshire area will be glad to hear that Mr. Myers will continue his trade screenings at Nottingham, where the attendances have been more representative than has been the case in Birmingham. He intends, however, to invite Birmingham and district exhibitors to witness all special subjects the Fox Co. may put out during the next few months.

BETTY BALFOUR
AT HER BEST
IN
LOVE,
LIFE AND
LAUGHTER
(The Story of Tip-Toes).
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THE SOCIAL VALUE OF ENTERTAINMENT.

Some Essential Features.

Mr. E. E. Lyons, the managing director of Biocolor, has been appointed by his fellow citizens chairman of the Executive Committee of the Brighton Carnival, 1923. An interesting article from his pen appears in the latest issue of the "Brighton and Hove Herald," and as its sound commonsense will appeal to showmen throughout the country, we print the following extracts, which deal with the subject of entertainment in its wider scope. Having spoken of the position of Brighton as a popular place of resort, and traced its development, laying emphasis upon the efforts made by entertainment caterers to provide the best, Mr. Lyons continues:

DESPITE this—despite the fact that it is obviously to the interest of proprietors in the face of keen competition to give of the best—we are sometimes assailed with foolish criticism and uninstructed advice.

Theatres, picture houses, and other places of entertainment are licensed; films and plays are censored; the Government are our partners to the extent of taking 25 per cent. of our gross takings, whether those takings show a profit or a loss.

Surely, with all this great care and attention bestowed upon us we can at least be left to conduct our business without uninformed criticism.

The Necessity of a Wide Appeal.

Entertainment, like every other business, must be made to pay. Entertainment, to be successful, must be appealing. We must never try and get too far above the heads of the people, for, from my experience, they always object to pay their money to be lectured.

People pay to be entertained. Recreation and amusement are essential to a well-balanced life and to a contented nation.

Entertainment to be successful must, in the first place, be clean. It must be given under such conditions of comfort as will add to its enjoyment, and must, as far as possible, be of such an order as will give a glimpse—if only a passing glimpse—into a condition of things as far away as possible from the ordinary humdrum of existence and drab conditions of many lives, and will give a short—if only a short—existence in the land of "make-believe," which is so dear to our hearts from early childhood to old age.

Entertainment Can Never Be Too Good.

At this point I would beg to be permitted to say to those who think their mission in life is to control not only their own business, but that of others, there are some engaged in the entertainment business who are just as jealous of the welfare of the community as they, and who, by reason of their own financial interest, are not likely to jeopardise their business by an undue pandering to the baser instincts.

Entertainment, provided it is commercial, can never be too good—the better the show the greater the patronage. It is surprising how the public know of a good show and how quickly they condemn a bad one.

The public are our masters all the time, and it is the constant care of the proprietors and managers to keep their entertainment up to such a level as will retain the patronage of his house, and, incidentally get a bit of the other fellow's.

KILNER'S COMMITTEE OF EXPERTS.

Help for the Exhibitor in Every Way.

IN order to assist exhibitors in their presentation, exploitation, and publicity problems, Mr. F. W. Kilner has formed a Publicity and Arts Committee, who will advise exhibitors on these important matters.

The committee comprises the following: Mr. Val Prince, famous for his theatre decoration schemes, will be remembered for his work at the Stoll Picture Theatre; Futurist, Birmingham; Floral Hall, Leicester; Scala, Middlesbrough; Broadway, Ealing; Coronet, Notting Hill; Grange, Kilburn; Super Cinema, Ilford; and the London Club, etc. In addition to his decoration scheme, Val Prince has been responsible for some of the finest stage settings to films. His setting for "Earthbound" at Covent Garden was probably the largest ever used. Val Prince believes that a picture which has cost thousands to produce, and to which much time and thought has been given to make it an artistic creation, should not be projected on to a white space bordered by the old-time black surround. The picture should be merged into a setting that is wholly in keeping with it.

Val Prince started his career as an engineer, but, turning his attention to journalism, for over sixteen years he illustrated articles for many of the leading papers. Then his talents sought another outlet in the design of theatrical and commercial posters, and upon the advent of the kinema he realised the immense possibilities presented by the kinema poster.

It was due to the go-ahead policy of Kilner's Exclusive Films and their predecessors, Sol Levey, and other proprietors of theatre circuits and renters, that he was able to give full play to his ideas, without being harassed by colour limitations.

Gordon Porter will represent the exhibiting side of the industry. Gordon Porter's first association with the film industry was as general manager to Pyke's Circuit; afterwards he became general manager to Israel Davis, Amalgamated Cinema Theatres, Ltd., Phœnix Theatre, Ltd. He was also proprietor of the Palladium, Shepherd's Bush, and the Empire, Streatham. He afterwards went to Canada, and on his return took over the management of the Scala, Croydon, and afterwards the Palmadium, Palmer's Green. It will be seen that Gordon Porter's experience is a very valuable asset which will enable him to deal with sympathy and insight with the problems of his exhibitor friends.

Publicity and advertising problems will be dealt with by Fred Pullin, of the Fred Pullin Publicity Service, whose many publicity campaigns, including "The Lost City," "The Romance of the Hope Diamond," and "Miracles of the Jungle," will be remembered. Fred Pullin will advise on the use of local newspaper publicity, publicity matter for programs, house organs, etc.

To this imposing array of experts must be added, as chairman of the committee, the virile personality of Mr. F. W. Kilner, whose sound business common sense will prevent the committee getting into any freakish ruts, and whose wide experience of all sides of the industry will be very valuable.

Exhibitors will be well advised to consult Mr. Kilner about any of their exploitation, presentation, and publicity problems.

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Gleanings from the West.

Bristol and Trade Shows—A Bristol Change—Illness of Torquay Manager—Bristol Exhibitor's Scoop—European's Big Program—Servall's Offerings.

From our Bristol Correspondent.

RECENTLY a protest against the apathy shown by Birmingham exhibitors with regard to trade shows appeared in the FILM RENTER. The Midland town is not, however, the only place where such apathy exists, for in Bristol renters are complaining about the poor attendances which trade shows receive. It is an old complaint that exhibitors do not seem to appreciate the trouble and expense which the renting houses go to so that exhibitors shall be able to see the goods which they are buying. With the exception of those held on Sundays, Bristol trade shows are noted for their sparse attendances. As an instance, the writer was recently at a week-day show where the audience was composed of himself, one exhibitor and his wife, and the manager of the hall. In this particular case even the renter's representative did not turn up, and what should have been a business function was turned into a farce. It is no wonder that one or two of the leading renting firms are abandoning trade shows, regarding them as only a waste of time and money. But if the provincial trade show goes it will be the exhibitor who will lose in the long run.

A Bristol Change.

A change is taking place in the management of the Park Picture House, St. George. Templeton C. Testrail, who has been in charge since the end of last year, has left, and his place is being taken by A. E. Veals, at present manager of the Queen's Hall, Peter Street, a position which he has held for nearly two years. Mr. Veals is a survivor of the Lusitania disaster, being on his way home from America when that vessel was torpedoed. Both himself and his wife, who was with him, had an exciting experience, being in the water some time before they were picked up. After getting over this adventure Mr. Veals joined the army, and served until the end of the war, when he took up a position at the Globe Picture House, remaining there until he was appointed to the management of the Queen's, a hall owned by the proprietors of the Globe.

Illness of Torquay Manager.

Mr. Arthur Dagnall, manager of the Burlington Picture House, Torquay, was taken suddenly ill upon the night of his complimentary benefit, and later developed pleurisy, and for some days his condition was extremely critical. I am glad to hear that an improvement has now taken place, and I trust that it will not be long before he is well on the way to complete recovery.

An Exhibitor's Scoop.

G. H. Blackburn, of the Palace, Bristol, is a real live wire. He has pulled off a good many scoops in his time, and has now secured another one with the Royal Wedding film. Knowing that, in spite of all the arrangements made, it was very unlikely that a copy of the film taken of the wedding would reach the Western city in time for showing on the same day, Mr. Blackburn determined to get his copy himself. Picking it up at the London office of the renting firm, he caught the 6-30 train to Bristol, arriving there at 8-52, and by 9 o'clock the Palace audience were watching the great event on the screen. This was the only copy of the wedding film to reach Bristol on that day, and after screening it himself Mr. Blackburn passed it on to Clare Street and Whiteladies Picture House, who were also able to show it. The other houses in the city had to wait until the following day for their copies, and it was only because of Mr. Blackburn's foresight and energy that any Bristol audience was enabled to witness the wedding scenes on the evening of the day on which they took place.

European's Big Program.

European, which has been showing a number of films in Bristol of late, including "The Flirt," "The Jilt," and "That Lass o' Lowrie's," has another big subject in H. A. Snow's "Hunting Big Game In Africa," which is stated to be one of the most marvellous animal pictures shown for years. H. Possener, the local manager, informs me that he will screen "Driven" at the Castle Street Kinema on Sunday next, the 13th. This film is a Charles Brabin production with an all-star cast.

Servall's Offerings.

Servall's Exclusives, who handle Granger's and W. & F. outputs in the West Country, have a big bunch of subjects for exhibitors, including "Till We Meet Again," a Mae Marsh picture, and "Safety Last," featuring Harold Lloyd. The Granger productions include "Within the Maze," "The Lion's Mouse," and "The Sacrifice."

WELSH PEARSON & CO., LIMITED
PRESENT
GEORGE PEARSON'S GREATEST WORK
LOVE, LIFE
AND
LAUGHTER
(*The Story of Tip-Toes*).
FEATURING
BETTY BALFOUR.
Trade Show: ALHAMBRA, MAY 24th.

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MEETING OF LIVERPOOL C.E.A.—*Continued.*

A Sidelight on the Tax.

Alderman Trounson also alluded at considerable length to the question of the Entertainments Tax, and the efforts which had been put forth by the entertainment industry generally throughout the country to obtain its abolition. He said it had been a great disappointment that the Chancellor of the Exchequer had entirely ignored the matter in his speech on the Budget. He desired to make it clear that if the tax were either entirely abolished or reduced the benefit would be passed on to the public.

The Chairman asserted that if one hall lowered its prices of admission the rest would be sure to follow suit.

R.S.P.C.A. Turned Down.

An application had been received from the Liverpool Branch of the R.S.P.C.A. for permission to show slides and to make a collection in Liverpool kinemas on behalf of the funds of the society. The branch refused the application.

Fred Worswick said it was the feeling of the General Council that applications of this character should be "turned down." He proceeded to point out that the R.S.P.C.A. was up against the entertainment industry in connection with the Performing Animals Bill.

Ex-Servicemen.

A letter was read from the Liverpool King's Roll Committee asking the branch to use its best endeavour to encourage the employment in kinemas of ex-Service men.

Alderman Trounson said that Liverpool was making very big efforts in the matter of obtaining employment for ex-Service men, and was taking a very strong lead on the question. In his opinion they ought to do their utmost to support the movement. All the kinemas, in his idea, ought to be on the King's Roll, and he proposed that a circular letter be sent to all exhibitors in the North-Western area asking them to return to the secretary the names of any ex-Service men who come under the roll, and also stating what vacancies, if any, they had which might be given to such men.

The motion was seconded and agreed to.

The Margate Conference.

The Secretary informed the branch that the Summer Conference of the C.E.A. would be held at Margate on June 12, 13, 14, and 15, and in connection therewith he had forwarded to the organisers a number of copies of the brochure which had been issued for the 1922 Annual Conference at Liverpool, as a specimen which they might care to adopt as a basis for this year's event.

The Chairman said the program of the Conference would be published in a few days' time, and he expressed the hope that the North-Western Branch would be represented at Margate by a strong contingent from all parts of the area.

Broadcasting.

In regard to the question of broadcasting, Alderman Trounson said the kinema industry was working hand in hand in this matter with the theatres and music halls, and moved that the branch should support the resolutions of the Joint Committee. The proposition was carried unanimously.

Poster Prices.

A member called attention to what he described as the excessive cost of posters, and said that Fox's still charged six shillings for twelve-sheet posters and from three shillings to three and sixpence for six-sheet posters, while the Associated First National charged three shillings for twelve-sheet posters and one and sixpence for a six-sheet poster.

The Chairman stated that a Poster Committee of the C.E.A. had the matter under consideration.

Question of Vocalists.

Mr. B. Allman (Liverpool) alluded to the fact that a local kinema was advertising a vocalist that week, and he did not think this singer was appearing in connection with the putting over of the film concerned. He claimed that they did not want this kind of thing in Liverpool, viz., that of a singer being employed in a kinema altogether apart from the exploitation of films.

Mr. C. Perry pointed out that there were several halls in the city, including his own, in respect of which special licensing authority had been obtained for the appearance of musical "turns." He added that he had no difficulty in obtaining his special licence. The Bench asked him if he intended to turn his kinema into a music hall, and he had assured them he did not.

The Secretary was instructed to inquire as to whether the kinema in question had a special licence for the appearance of a vocalist apart from pictures, and to report on the subject.

BETTY BALFOUR IN THE NEW WELSH PEARSON PICTURE.

The new Betty Balfour picture, which was to have been known as "Tip Toes," will now only have that as a subordinate title. It will be generally known as "Love, Life and Laughter." The above illustrations show the vivacious little actress in important scenes.

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LIVERPOOL TRADE AND THE FREE STATE TAX.

Renters' Attitude to Irish Embargo.

(From our Liverpool Correspondent)

SOME little time having now elapsed since the Irish Free State Tax on the importation of films came into operation I have been making inquiries amongst various local renters with interests in Southern Ireland as to what is likely to be the result of the impost.

The present position would appear to be this: Not unnaturally, the exhibitors in the Free State are strongly resentful of the fact that this additional handicap should have been placed upon their industry. "Prohibitive" and "excessive" are two adjectives frequently applied to the tax. So far the effects of the tax have hardly been felt, inasmuch as, with commendable enterprise, renters over here with commitments in Free State Ireland saw to it that, as far as possible, the films reached that country before the Irish Customs' authorities commenced to levy the tax.

In many instances, however, those films are, so to speak, now exhausted, and the renter, having himself to pay the tax, sees no other alternative than to pass it on to the Irish exhibitor. Either that or, if the Irish exhibitors refuse to reimburse renters the cost of the tax, renters feel quite justified in not delivering the films; and, in the case of at least one Liverpool house which does a considerable business with Irish Free State exhibitors, I am informed that even at this comparatively early date many contracts have been cancelled.

"At the same time," said the manager of this firm, "we are endeavouring to carry out existing contracts to the best of our ability, but we cannot afford to do so at a loss, and we cannot for a moment be expected to shoulder the financial burden with which the South of Ireland Government has saddled the industry.

"Meanwhile," he proceeded, "we are hoping that an amicable settlement of the difficulty may even yet be arrived at. Pressure, I believe, is being brought to bear upon the authorities concerned in Ireland by the Irish K.R.S. and the C.E.A., both of which are representative bodies capable of wielding considerable influence."

My informant further emphasised the fact that, although the film hire business done by U.K. renters with Irish Free State exhibitors is of considerable volume, nevertheless, it is not by any means sufficient to lead renters in this country to regard as a paying proposition the suggestion, emanating from different Irish exhibitors, that negatives should be sent from here to Southern Ireland, and establishments set up there for printing purposes. And, for the present, at any rate, he regarded such a movement on the part of U.K. renting firms as entirely out of the question.

He also called attention to the fact that a film which, prior to the imposition of the Irish tariff, had been shown within the jurisdiction of the Irish Free State, is still entitled to pass duty free into the country, "but," he added, "there is not much satisfaction in that, for, with the exception of certain films of outstanding merit, there is not a great percentage which can profitably be reissued."

In the "Carlisle Diocesan Gazette" it is pointed out that the Society for the Propagation of the Gospel is developing the use of the kinema in connection with their work. There is now the travelling kinema, which goes round the larger villages and shows films in the schoolrooms and other buildings. Further efforts are being made to utilise kinema halls in the towns, and the Society is accumulating a number of excellent films for this purpose.

SOUTH WALES NOTES

Trade Show Apathy—Bass of Ideals.

(From our Cardiff Correspondent.)

WE have had another week of inactivity in Cardiff, and a big topic of conversation in the Exchange on Friday was the poor attendance at the trade shows held during the previous few days. Renters were making protests that their shows had been neglected by the exhibitors, and there were times when we had quite heated arguments between renters and exhibitors. One should bear in mind, of course, that, at the moment, conditions in Wales are exceptional. Business is undeniably as bad as it has ever been, and many exhibitors are not coming into town because they have closed bookings, and are simply waiting for the bright cloud to come over them.

The Exchange.

Talking about the Exchange reminds one that within the next couple of weeks we are going to see a very big increase of membership. Private negotiations are on hand with a certain South Wales organisation, and it can be taken for granted that the scheme which has been suggested by the Exchange authorities and those connected with the other organisation is meeting with such approval that within the next week or so we shall have something definite to announce. Then, again, the members of the South Wales branch of the National Union of Journalists are coming into the kinema fold. At the moment that organisation has no fixed place of meeting, and a big muster of its members have already signed their nomination forms for membership of the club.

Three Years This Week.

Congratulations to Mr. A. Bass, the South Wales manager of the Ideal Film Company, who this week completes three years' service with the Ideal Film Company in South Wales. Altogether, Mr. Bass has had ten years with Ideal, seven of which he spent as manager of the Leeds Branch. It would be recalled by some of his friends that Mr. Bass was promoted to the position of manager two weeks after he had been their Leeds traveller. He is a very popular figure amongst the trade in South Wales, and he has some remarkably fine stunts to his credit. He will long be remembered for the part he played in making "Through Fire and Water," "The Grass Orphan," and "Harbour Lights" so successful in the Welsh territory.

Manager Honoured.

T. Finness, who has been the manager of the Carlton Cinema, Swansea, has taken over a like position at the Albert Hall Cinema, Swansea. Last week the staff and patrons of the Carlton presented him with a suitably inscribed gold watch as a tribute of their appreciation of his loyal services and his devotion to the interests of the public.

Swansea Praised.

In presenting his annual report to the Swansea Watch Committee concerning the inspection of kinemas, theatres, and music halls in the borough of Swansea, of which there are eighteen, the Chief Constable pointed out that all had been well conducted. There had been 871 visits paid to the theatres by police officers, whilst 888 posters had been inspected and only four objected to.

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SCOTTISH NOTES.

(From our Glasgow Correspondent.)

SCOTTISH exhibitors in general are now awaiting with much interest the next "round" in the controversy as to whether Scotland gets fair play at the C.E.A. General Council meetings, and this is certainly the subject of much talk here, there and everywhere. Personally, I am not prepared to prophesy whether Scottish exhibitors will elect to remain as part of the C.E.A. organisation or will institute an organisation of their own, and I think that it all depends on what happens at the next meeting of the C.E.A. General Council. Meantime, there are quite a number stoutly championing an all-Scottish society, but I would strongly advise a ca'canny policy being adopted before this somewhat rather drastic step is taken.

Sheriff Court Case.

At Linlithgow Sheriff Court an action was raised at the instance of the Fox Film Company, Ltd., against the Town Hall Kinema Company (Bo'ness), for the sum of £87 11s. 10d., being rent for films hired to the defenders. The defenders pleaded that they had only received films to the value of £14 12s. for hire, and that the hire of the other films had been cancelled owing to the Town Hall having been requisitioned by the Town Council for the dates of exhibition of the films in question. They further averred that the action was incompetent in respect that there was an arbitration clause in the agreement.

The Decision.

After hearing parties' procurators, the Sheriff repelled the plea of incompetency, listed the action to await the result of arbitration, and granted interim decree against the defenders for the sum of £14 10s. 10d., which they admitted was due.

A New Abode.

Calling at 148, Wellington Street, Glasgow, the other day, I had the pleasure of being shown through the new premises now occupied there by Messrs. Robertson's Film Service, Ltd. These premises have been constructed on the most up-to-date lines, and order, method and system are evident everywhere. This company is now carrying on a very large and important business.

"Illuminating" the Orchestra.

I have often been puzzled to understand why in so many kinema theatres the members of the orchestra are required to do their work practically in total darkness, and it has often occurred to me that more use should be made of the orchestra as far as the decorative scheme of the interior is concerned. At the Grand Central Picture House in Jamaica Street, Glasgow, I am glad to see the orchestra utilised from this sane standpoint. Here we find the orchestra playing with soft coloured lights diffused around, and I am sure that as a result the patrons take much more interest in their playing.

"No Stairs to Climb."

Passing along Union Street, Glasgow, it is rather strange to see the City Picture House with closed doors. This is one of the oldest kinemas in the town—indeed, in the country—and it has always been noted for offering patrons the best and brightest of programs. One claim made for this kinema was that there were "No Stairs to Climb," all the seating accommodation being on the ground floor.

GRANGER'S NEXT OFFERING, "THE SCANDAL."

Hilda Bayley and Vanni Marcoux play leading parts in the new Granger-Davidson picture, "The Scandal," most of the exterior scenes in which were shot in the South of France.

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A NEW SEASTROM PICTURE.

With a Strenuous Part for Matheson Lang.

A NEW Matheson Lang picture is always an event in the film world, and when it is a production so much looked forward to as that upon which the famous producer, Victor Seastrom, has been at work, the interest is very much intensified. The picture in question has been acquired by Ideal, who will put it on at the New Oxford Theatre next Monday, the 14th inst., when the successful run of "This Freedom" comes to an end.

The title given to it is "Jealousy," and, as the name implies, it is a very strong drama of passion. The powerfulness of the story is immensely heightened by the fact that the action takes place on a ship at sea.

Matheson Lang's Strenuous Part.

Matheson Lang takes the part of a sea captain who is jealous of his mate, his wife's erstwhile sweetheart. As the jealousy-maddened sailor Matheson Lang has one of the most strenuous parts of his career, and one which gives him exceptional opportunities for the display of his abilities. His struggle with the mate, his fierce encounters with the mutinous crew, who lash him, senseless, to the mast, are things to thrill the most blasé picture-goer, while in the tenderer passages with his wife and child he is as captivating as ever.

There is little doubt that this latest Matheson Lang picture will draw all the innumerable admirers of this great artiste throughout the country, and establish him more than ever in his place as a popular favourite.

Victor Seastrom's Part.

Seastrom himself takes one of the leading parts, that of the mate. Playing three parts, those of scenario writer, producer, and actor, Seastrom's influence is necessarily to the fore in the film, and combines with Matheson Lang's dominating personality to give it a rare distinction.

Most of the scenes for the film were taken at sea, and the vessel which was used was blown up at the end for the dramatic incident which is the denouement of the story. This is the first time that one of Seastrom's pictures has been put on at a West End theatre for a run—in itself a tribute to the brilliancy of the work.

MATHESON LANG & SEASTROM IN BIG NEW FILM.

Scenes from the New Swedish picture, "Jealousy," written and produced by Victor Seastrom, and acted in by the author and Matheson Lang. Ideals are showing this interesting offering very shortly.

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NEWS AND NOTES FROM NEWCASTLE.

(From our own Correspondent.)

A SPLASH is to be made with the Hepworth production, "Pipes of Pan," which Mr. F. W. Morrison, local manager for Imperial Films, who is handling the film in this area, tells me his firm will shortly screen for a week at the Palace Theatre, Newcastle. The experiment, Mr. Morrison added, has been carefully thought out, and was decided upon after the leading exhibitors had had an opportunity of booking the film, but did not take the chance of showing it in their particular places. The Palace Theatre is one of the largest, if not the largest, in the city, having a seating accommodation of 4,000. The show will be continuous from 5-30 to 10-30 p.m., and the charges for admission, tax included, will be: Dress circle, 1s.; circle, 9d.; pit, 6d.; and gallery, 4d. Mr. Morrison also remarked that he expected a special publicity man would visit the city, and he will, according to Mr. Morrison, paint Newcastle red with advertising matter respecting the film.

Indisposed.

Mr. R. Tapply, the manager for the territory on behalf of the Stoll Film Company, has been indisposed recently, but he is making satisfactory progress towards recovery. He expects to be fit for duty in a few days.

"Dr. Mabuse" a Success in the North.

"Dr. Mabuse," the Granger picture, had a particularly successful run at the Newcastle Picture House, and as the result of the reception from the general public, Mr. Wm. Walker, Granger's representative, tells me that he has made several additional bookings, including some from the ultra-cautious exhibitors. "The Lion's Mouse," Mr. Walker states, has effected several bookings immediately after the trade show, including the first run for Newcastle, which will be at the New Pavilion.

"Twin Beds" Strong.

Mr. A. Gibson, the Square Films' representative for the territory, has had an exceptionally busy week, "Twin Beds" having gone particularly strong. He has an interesting selection of Nordisk and Rose Films. Of the former brand he has presented "Hill Park Mystery" to the exhibitors, and of the latter, "The Woman He Married" has claimed much attention. On May 15 the Nordisk feature, "Love in Exile," will be trade shown, and two days later the Rose film, "Love's Penalty," is due for screening.

High Level Wares.

High Level Exclusives have been displaying their wares to the exhibitors, their latest captures being "Little Meg's Children" and "All That Glitters." The former is a companion picture to "Her Benny," and both are due to be released in October next.

Charles Thompson is to handle in Yorkshire the film version of Dr. Marie Stopes's much-discussed book, "Married Love." Sidney Fairbrother, Lilian Hall-Davies, Sam Livesay, Reginald York and Rex Davies are to appear in the film.

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THE ENTERTAINMENT TAX.

Arthur Cunningham's Optimistic Report to Leeds Exhibitors.

(From our Leeds Correspondent.)

MR. ARTHUR CUNNINGHAM is still optimistic on the Entertainments Tax question. Speaking at the meeting of the Leeds branch of the C.E.A. last Friday, Mr. Cunningham said there was very good reason to hope that at long last something would be achieved. On the night of the Budget speech there were nine speeches made before 11 o'clock in the House of Commons in favour of some reduction of the Entertainments Tax, but for some reason or another they were not reported in the Press.

The following day they called an important meeting to discuss the question, at which there were present 125 members of Parliament, and at that meeting it was unanimously decided to press the Chancellor for total abolition of the Tax, and a deputation was chosen to meet the Chancellor.

The Chancellor agreed to meet the deputation within a fortnight, but, owing to the Duke of York's wedding and one or two other matters, the meeting had been deferred. They had received the assurance, however, that the matter would be dealt with in committee some time after Whitsuntide, and that before it was so dealt with the Chancellor would meet the deputation. "I am convinced," he said in conclusion, "that we are going to secure some modification of the incidence of the Tax."

"THE MONKEY'S PAW" SOLD FOR AMERICA.

GEORGE E. REDMAN, managing director of Artistic Films, Ltd., has returned from a successful trip to America, having disposed of Artistic's entire output for American distribution. The deals were negotiated through Artistic's American representative, Edward L. Klein, of the Edward L. Klein Company, importers and exporters of motion pictures, 152, West 42nd Street, New York, who is well known for his activities and efforts on behalf of the British producers and his success in placing a large number of British productions on the American market. "The Monkey's Paw," adapted from the story by W. W. Jacobs and directed by Manning Haynes, was acquired by the newly-reorganised Selznick Distributing Corporation, and in commenting on the new deal, Mr. W. C. J. Doolittle, president of the company, said, "We have purchased the rights for 'The Monkey's Paw,' for the United States, Canada, and Australia. In the latter country we maintain our own exchanges and general organisation. I feel certain that this production is going to be tremendously popular and a fine box-office picture. The story is most unusual, departing from the hackneyed, stereotyped plots too often seen upon the screen. It is stories like 'The Monkey's Paw' which aid materially in persuading our great supporting public that the motion picture is still very much worth while and has not exhausted its great possibilities." Good business!

ANOTHER GRANGER CAPTURE.

VICTOR CARTER, LTD., announce that they have sold the exclusive rights for the United Kingdom of the big super, "Trapped in a Mine," to Granger's Exclusives. In securing this picture Granger's have made a very notable capture, for both in production and in acting this photoplay will be hard to beat. The big thrill of the film is when the mine is on fire and the underground scene with the water flooding the mine is thrilling to a degree. The trade show is, we understand, shortly being arranged, and "Trapped in a Mine" is a picture which on no account should be missed by wide-awake exhibitors.

BABY PEGGY CENTURY COMEDIES COMING.

New Youthful Film Prodigy.

EUROPEAN MOTION PICTURE COMPANY have pleasure in announcing that a limited number of two-reel Baby Peggy Century Comedies will shortly be available to exhibitors. This remarkable three and a half-year old youngster has a screen career covering less than eighteen months, but in that time she has proved one of the most popular child actresses in the country to-day. It is claimed that the more one sees of Baby Peggy, the more one marvels at her poise and naturalness. Apparently she does not know that the camera is there, she is just her own mischievous self with all the naive tricks of the three-year-old. It is observed that she is never looking directly into the camera, she is too busy having a good time playing her parts.

Her rise to fame was meteoric. About eighteen months ago her family removed to Hollywood when Baby Peggy Montgomery was just able to toddle. Curious to see how pictures were made, Peggy's parents took her to Universal City, where she attracted the attention of Julius Stern, head of the Century Comedy Company. Stern needed a child to play with "Brownie," the educated dog, and Peggy's big eyes, dimples and naturalness won her for the screen.

A TITLE ALTERED.

MR. S. ROWSON, managing director of Ideal Films, writes us as follows: "Last week Messrs. Walker's Pictures (1918), Ltd. published an announcement of a new picture, entitled 'Out to Win.' I drew their attention to the fact that we had completed and were ready to put out shortly a Denison Clift production under the same title of the play by Rowland Pertwee and Dion Calthrop, which was played in the West End theatres last year. I am glad to say that immediately on receiving my letter Messrs. Walker's wrote that they would alter the title of their picture to 'Won by a Neck.' I would like in the warmest manner to thank Messrs. Walker's for their action, which sets a high and welcome example to producing firms in their relations with one another."

AN EXPERIENCED PRESS AGENT.

PRESS representative and general manager for Natural Films, Limited, since the firm was inaugurated to take over the Polytechnic Hall, Mr. Mark E. Perugini has now resigned, though requested by the directors to reconsider his decision. He will, however, continue in friendly touch with the firm, for whose first production, Major A. R. Dugmore's nature film, "The Wonderland of Big Game," he has conducted so successful a Press campaign. Mr. Perugini will be recalled as Press representative at the Famous Players-Lasky's British Producers Islington Studio, throughout the opening year of its existence, when he published in the American and British Press a number of influential articles on the studio, as well as signed interviews with Arnold Bennett, Arthur Bourchier, Henry Arthur Jones, Marjorie Hume, Hugh Ford, Mary Glynne, Meggie Albanesi, and other well-known authors and stars of the screen and stage.

AN INNOVATION FOR "THE WANDERING JEW."

STOLL'S are making a decided innovation when they show "The Wandering Jew," as we understand that Matheson Lang himself is appearing in a prologue. This is the first time that a great actor has appeared in a presentation, and the fact is decidedly interesting. Jeffrey Bernerd is very enthusiastic about "The Wandering Jew," which he considers to be one of the greatest pictures Stoll's have ever produced.

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

TUESDAY, MAY 22.
Famous-Lasky, New Gallery, 11. Borderland.

WEDNESDAY, MAY 23.
Pathe, London Pavilion, 2-30. The Hands of Nara.
Fox, Shaftesbury Pavilion, 11. Pawnticket 210—Young and Dumb.
European, Own Theatre, 11 and 2-30. The Scarlet Car.

THURSDAY, MAY 24.
Welsh-Pearson, Alhambra, 11. Love, Life, and Laughter.
I.V.T.A., New Gallery, 11. King Solomon's Mines.
European, Own Theatre, 11 and 2-30. The Scarlet Car.

FRIDAY, MAY 25.
Famous-Lasky, New Gallery, 11. The Dictator.

MANCHESTER.

TUESDAY, MAY 22.
Famous-Lasky, Piccadilly, 11. Borderland.

WEDNESDAY, MAY 23.
Vitagraph, Piccadilly, 11. Smashing Barriers—The Detective.

FRIDAY, MAY 25.
Fox, Oxford Street P.H., 11. Pawnticket 210

LIVERPOOL.

WEDNESDAY, MAY 23.
Gaumont, Palais-de-Luxe, 11. Neeka of the Northlands.
Gaumont, Own Theatre, 2-30. Neeka of the Northlands.

THURSDAY, MAY 24.
Fox Kinema Exchange, 11. Pawnticket 210—Young and Dumb.

FRIDAY, MAY 25.
Famous-Lasky, Scala, 11. Borderland.
Vitagraph, Kinema Exchange, 2-30. Smashing Barriers—The Detective.

BIRMINGHAM.

SUNDAY, MAY 20.
Rose, New St. P.H., 6-30. Girl in the Taxi—Rose of the Sea.

WEDNESDAY, MAY 23.
Vitagraph, Futurist, 11. Masters of Men—The Barnyard—Forward March.
W. & F., Scala, 11. When Husbands Deceive.

FRIDAY, MAY 25.
Famous-Lasky, Futurist, 11 Borderland.

LEEDS.

TUESDAY, MAY 22.
Walturdaw, Majestic, 11. Gems of Literature.
Famous-Lasky, Scala, 11. Borderland.

THURSDAY, MAY 24.
Moss Empires, Majestic, 11. Star Dust.
Vitagraph, Kinema Exchange, 2-15. Smashing Barriers—The Detective.

SHEFFIELD

WEDNESDAY, MAY 23.
Famous-Lasky, Union Street P.H., 11. Borderland.

BRISTOL.

WEDNESDAY, MAY 23.
Gaumont, Baldwin Street Palace and Own Theatre 11 and 3. Neeka of the Northlands.

NEWCASTLE.

TUESDAY, MAY 22.
Wardour, Stoll, 11-15. Quicksands.
W. & F., New Pavilion, 11-15. Till We Meet Again.

WEDNESDAY, MAY 23.
Pathe, Stoll. 11-15. Love in the Dark.

FRIDAY, MAY 25.
Moss Empires, Tyne P.T., 11-15. Star Dust.
Gaumont, New Pavilion and Own Theatre, 11-15 and 2-15. Neeka of the Northlands.
Famous-Lasky, Grainger P.H., 11. To Have and to Hold.

NOTTINGHAM.

TUESDAY, MAY 22.
Famous-Lasky, Scala, 11. To Have and to Hold.
Fox, Long Row P.H., 11. Boys of Camp Four—The Land of Tutankhamen.

WEDNESDAY, MAY 23.
Walturdaw, Elite, 11. Are You a Failure?
W. & F., Mechanics' Hall, Till We Meet Again

CARDIFF.

TUESDAY, MAY 22.
European, Own Theatre, 11. Kindled Courage.

FRIDAY, MAY 25.
Vitagraph, Kinema Exchange, 11. Masters of Men—The Barnyard—Forward March.
Rose, Kinema Exchange, 3. Men, Women and Memories.
Carcopol, Kinema Exchange, 3. Jessica's First Prayer.
Famous-Lasky, Capitol, 11. To Have and to Hold.
W. & F., Kinema Exchange, 12-15. When Husbands Deceive.

GLASGOW.

TUESDAY, MAY 22.
Fox, Grand P.H., 11. Three Who Failed—High and Dry.
Gaumont, Savoy, 11. Twenty Years After.
Bendon, Cinema House, 11. Out of the Dark.
Jury, Picture House and Own Theatre, 11 and 2-30. Hearts Aflame.

WEDNESDAY, MAY 23.
Famous Producions, Savoy. Star Dust.
Jury, Picture House and Own Theatre, 11 and 2-30. Where the Pavement Ends.
Famous-Lasky, Renfield Street Kinema, 11. To Have and to Hold.

THURSDAY, MAY 24.
Wardour, Sauchiehall Street P.H., and Own Theatre, 11 and 2-30. Quicksands.
Butcher, Gaumont Theatre, 11 and 2-30. A Fox Hunting Pageant.

FRIDAY, MAY 25.
General, Cinema House, 11. Up to the Hilt.
Square, Scala, 11. Girl in the Taxi.
Pathe, Cranstone's and Own Theatre, 11 and 3. Love in the Dark.
European, Own Theatre, 2-30. A Dangerous Game.
Jury, Picture House and Own Theatre, 11 and 2-30. The Toll of the Sea.
Jury, Picture House, 10-45 and 2-30. All the Brothers were Valiant.
W. & F., Savoy, 11. Tents of Allah

BELFAST.

TUESDAY, MAY 22.
Ass. First National, Panopticon, 11. The Light in the Dark.

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"SON OF KISSING CUP" by Campbell Rae Brown (Walter West production), featuring Violet Hopson and Stewart Rome. U Certificate. Length 5,600 ft.

"FIRES OF INNOCENCE" by George Stevenson (Progress British Photoplay), featuring Joan Morgan. U. Certificate. Length, 5,000 ft.

"THE WHITE HOPE" by W. H. R. Trowbridge (Walter West Production), featuring Violet Hopson and Stewart Rome. U Certificate. Length, 5,700 ft.

"PAGES OF LIFE" (Adelqui Millar Production), featuring Evelyn Brent and Louis Hidalgo. U Certificate. Length, 5,300 ft.

"WAS SHE JUSTIFIED?" (Walter West Production), adapted from the play, "The Pruning Knife," by Maud Williamson and Andrew Soutar, featuring Florence Turner and Lewis Gilbert. U Certificate. Length, 5,600 ft.

"ROGUES OF THE TURF" (Butcher-Carlton Production) from J. F. Preston's famous play—melodrama absolutely—featuring Mavis Clare and Bobby Andrews. U Certificate. Length, 5,800 ft.

"HORNET'S NEST" (Walter West Production), by Andrew Soutar, featuring Florence Turner and Fred Wright. U Certificate. Length 6,000 ft.

"THE LADY OWNER" by J. Bertram Brown (Walter West Production), featuring Violet Hopson and James Knight. U Certificate. Length, 5,750 ft.

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"THE LADY OWNER."

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No. 497. SATURDAY, MAY 19, 1923. SIXPENCE.

Censorship On Its Defence

THE case against a Stoke exhibitor for showing an uncensored film without giving due notice to the Licensing Authority, fully reported on another page, again brings the British Board of Film Censors into the limelight and, incidentally, directs attention again to the somewhat impossible position that the Board holds in the eyes of governing authorities throughout the country. This case almost synchronises with a speech made by Mr. T. P. O'Connor last Saturday, in which he defended the present form of censorship on the grounds that State censorship would be very undesirable from every angle, seeing that it would be certain to import politics, and cause much controversy in the House of Commons. The case at Stoke, where the Secretary to the Board attended and gave evidence, seems to have established one important factor, and that was that outside of London the present Censorship Board does not appear to carry any very considerable amount of weight. As a matter of fact, the Managing Director of the firm handling the film in dispute made a serious statement when he said that "most of the big towns in Lancashire and Yorkshire do not attach any importance to the British Board of Film Censors," and stated that "films passed by the British Board are rejected by the Manchester Watch Committee, whilst films rejected by the Board have been approved." To support his contention he instanced two cases of films, one which was rejected by the Manchester Watch Committee after it had been passed by the Board, and the other which the Watch Committee allowed to be exhibited after it had been rejected.

Frankly, it must be admitted after an impartial review of the many cases that have arisen lately that our present system of censorship is not giving real satisfaction either to the trade or to governing bodies as a whole. Mr. O'Connor, in the course of his speech, acknowledged that producers, renters, and exhibitors had given him every support, and remarked that there was no appeal against his decision. With that view everyone must agree, for if there is one thing remarkable in the Trade to-day it is the loyalty with which every section has supported the British Board of Film Censors. They have, unhesitatingly, accepted its decisions, ofttimes at the cost of thousands of pounds, but it would be idle to deny that whilst they have loyally supported Mr. O'Connor and his Board there have been many occasions recently when they have viewed their decisions with mixed feelings. What is lacking at the present moment in our Censorship is the fact that Licensing Authorities and Watch Committees are by no means convinced of the wisdom of the present Board in many of its decisions.

If it is true that big centres such as Lancashire and Yorkshire take no notice of the decisions of the Board (and we are sorry to say that this would appear to be the case), then is it not time that some steps were taken to remedy such a position? At the present moment a film is given an A. certificate without any clear idea why it should not be passed for Universal exhibition. An instance occurs this week which is decidedly baffling to the exhibitor. In the serial which Stoll's showed the other day of "The Mystery of Doctor Fu-Manchu," we notice that one or two episodes have Universal certificates and the others have A certificates only, yet they all deal with the exploits of this extraordinarily interesting figure of fiction. It is safe to say that all audiences will be thrilled by these two-reel pictures and, undoubtedly, they will also make a special appeal to boys beause of the excellent material they possess and the peculiarly thrilling nature of the stories. Yet it would appear that by giving some U. and others A. certificates, an exhibitor can only show a certain number of these series to juveniles. It passes comprehension why any difference should have been made in the issuing of these certificates. There is nothing in them whatever that warrants any difference, and to grant an A. certificate to some episodes and U. certificates to others merely indicates a lack of reasoning which harasses the exhibitor in the showing of his program. While these anomalies exist there will always be a lack of confidence in the British Board of Film Censors. No one desires to institute a State Censorship, for we all realise that such a thing may conceivably react on the Trade. On the other hand, if a State censor would rid us of all the interference by Licensing Authorities who have no confidence in our present Censorship Board, then perhaps it would be a blessing. What, however, does stand out in the whole matter is that the Board of British Film Censors requires to be reorganised and its personnel greatly strengthened. The Trade is, and has always been, perfectly willing to abide by its decisions, but when it stupidly censors films as it has too often in the past, and passes others that should be vigorously excluded, then small wonder is it that it loses the confidence of both the governing authorities and the Trade. It is really up to Mr. O'Connor to set his house in order if the present Censorship Board is to continue.

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By the W

A Weekly On Trade

THE news that Ideal Films have sold "This Freedom" to the Fox Corporation in America for the record sum of £20,000 created something like a sensation in film trade circles this week. Many congratulations have been showered upon Ideal from other British producing houses, who see in this a happy augury for the future. When it is considered that this picture is played entirely by English actors and actresses, it rather refutes the suggestion that is made that only pictures with American stars can hope to get into America. This contract is by far the biggest fillip that has been given to British productions, and will give a splendid impetus to the producing firms over here who are at the present moment busy on pictures which they hope will suit the American market.

Ideal in Form.

LATER news to hand from Ideal announces that "Harbour Lights" has been sold to the American company of Pathé Frères. Harry Rowson, who has negotiated both these deals, is evidently in tip-top form, and is to be heartily congratulated on two really fine coups. I am still expecting that this shrewd director will have a sensational announcement to make concerning the leading comedian for "Charley's Aunt." It is satisfactory to know that Ideal's are going ahead in a remarkable manner, their studios working at top pressure with pictures that exhibitors are awaiting with considerable anticipation.

Charity and the Kinema.

I SEE that the General Council of the C.E.A. at their meeting in Newcastle decided not to proceed any further with the charity scheme in connection with the British Red Cross Society, in view of the possibility of a National Fund being inaugurated. It is to be profoundly hoped that the Benevolent Fund on national lines will be proceeded with at once, and now that the Cinematograph Trades Councils have met and decided to deal with the matter, perhaps we shall get some action. At any rate, whatever happens we shall have the advantage of collecting money for members of our own industry, and not merely being a charity collecting organisation for other societies.

What Will the Chancellor Do?

THE report stage of the Budget is being taken this week, so that within a few days we shall know our fate. I notice that at C.E.A. meetings nearly every one of the members of the Tax Committee is exceedingly optimistic, and Mr. F. W. Morrison even goes so far as to say that he did not think the Chancellor would dare to reject the pledges of the 420 members of the House who had undertaken to vote for some amendment in the incidence of the tax. Well, optimism is a very fine thing, and I sincerely hope that, for the benefit of the whole of the industry, in this case it will be justified, but from sad experience we know of one Chancellor who very flagrantly flouted all pledges, and I am not too hopeful of Mr. Baldwin. However, we must wait and see and hope for the best.

All Aboard for the States.

THERE are many comings and goings across the water just lately, and I understand that, following in the track of Mr. Louis Levine, the managing director of Fox's, who left last week, Mr. Reginald C Bromhead, chairman of the K.R.S., is making the trip to America to-day. I am not able to make public the special purport of Mr. Bromhead's mission, but some very interesting developments are sure to be derived from this visit.

Royal, Manchester, Continues Films.

THE Theatre Royal, Manchester, came under the hammer on Monday last, when a syndicate under the direction of Mr. J. S. Emery, of Castleton, secured this fine picture house. I am very glad to hear that Mr. Emery is to continue the Royal as a picture house, and that it is not to revert to drama as heretofore. Some of the old directors are to be retained on the Board, and the old shareholders will be given an opportunity of taking stock in the new company. It is to be sincerely hoped that under the new directorate, this excellent and well-appointed kinema will have a prosperous future.

What Is In "T.D.'s" Bag?

TOM DAVIES, the genial head of Pearl Films, is expected back in London this week-end, and anticipation is very high at the Pearl Offices concerning the big pictures that he is known to be bringing with him. From our American correspondent I hear that Mr. Davies has secured four big Arrow films, each of which has been acclaimed as a real super in that country. They are as follows: "Jacqueline" or "Blazing Barriers," the big James Oliver Curwood special; "Lost in a Big City," the Arrow-Blazed Trail production; "The Broken Violin" and "Man and Wife." Mr. Davies is credited with the intention of running "Jacqueline" and "Lost in a Big City" in one of the West End legitimate theatres, but we shall hear more of this when we have an opportunity of seeing him next week. I believe I am right in saying that the biggest thing that Mr. Davies has in his bag is the Chaplin picture, "The Pilgrim," of which more anon.

"Anna Christie" to be Filmed.

THE film rights of London's greatest theatrical success, "Anna Christie," have been secured by Thomas H. Ince, who has paid the sum of 100,000 dollars for the rights to film this picture. This great American drama should make a tremendous picture success, and I understand that Mr. John Griffith Wray has been selected to direct the production, upon which active work on the task of translating this big drama to the screen is already under way. Mr. Ince writes me that his big job will be the selection of the screen artiste who will play the title rôle, and I can well imagine he will have considerable difficulty in this direction.

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lay Notes.

Causerie
Topic.

Sir Charles Higham and Ourselves.

SIR CHARLES HIGHAM is, and has been for such a long time the good friend of the British kinematograph industry, both within and without the House of Commons, and has done such good service in the United States in presenting the point of view of the trade in Britain, that it is with a real regret that we find we have pained him by our possibly vigorous attack upon him in the last issue. Sir Charles himself is no mean fighter, and he is not averse from dealing his opponents doughty blows; thus in endeavouring to counter and overweigh his vigorous attack upon a policy with which the FILM RENTER had associated itself, it is possible that more force was put into our defending strokes than the occasion demanded. Knowing Sir Charles, as we do, and the good fellowship for which he is noted, we are sure that his pain at having been accused of a lack of good taste will be salved by the assurance that no bitterness lay behind our utterance. It is the custom of the "ring" to grip hands at the close of a contest as a pledge of goodwill, and there is no one associated with the trade whose handshake is more hearty and whose disposition more forgiving than his.

Unwarranted Interpretation.

CONSCIOUS that we had made the payment of high salaries to American stars a question of great importance, it was perhaps only natural that Sir Charles's accusation of carping criticism was taken as particularly applying to this Journal. We are happy to know from Sir Charles Higham's own lips that this interpretation was unwarranted, and look forward to a continuance of the friendly interest in the FILM RENTER which has been manifested by him in the past.

Honour to Film Censor.

THE President of the Board of Film Censors has been very much in the public eye during the last few days, for on Tuesday night a very handsome snuff box was presented to him on behalf of the members of the House of Commons, as a souvenir of the affection and esteem in which he is held by his confrères in the house. Mr. O'Connor also had some bright things to say at a meeting of the Faculty of Arts, last Saturday, when, speaking on the art of the film and the censorship he said: As to the censorship, he thought that objection was stronger against State censorship than against trade censorship. If there was State censorship there would be a great deal of political interference, and he was afraid it would not be either impartial or satisfactory. The cinema was only at its beginnings, and in his view every elementary school in the country ought to have a cinema theatre attached. It was an industry that ought to be encouraged, as it was doing a most useful work.

C.E.A. Loyal to Mr. O'Connor.

HE spoke of the whole-hearted support which the C.E.A. gave to himself and his board of examiners, and the loyalty with which his decisions were accepted. They would permit no violation, and if an exhibitor showed a film which did not possess the certificate of the Censor he, *ipso facto*, became liable to condemnation and even expulsion from the C.E.A. His decisions, he was glad to say, were almost invariably accepted without complaint or the exhibition of any pique. He could safely assert that practically he had never had any trouble, and even where tens of thousands of pounds were involved in a picture there had been no desire to thwart his wishes for alteration and amendment, although a big strain might be put upon the loyalty of a C.E.A. member.

A Storm in a Teacup.

I AM glad to see that the storm in a teacup over the question of expenses to Scottish delegates has entirely blown over. The action of the General Council in allowing expenses for both delegates from Scotland on a first-class scale immediately removed all the objections, and Mr. A. B. King at the last Council meeting, took the first opportunity of handsomely acknowledging all that had been done. At the same time it seems rather regrettable that there should be talk of seceding over such a trifling matter, and it is to be hoped that in future Scotland will not get quite so huffy over a small matter that could be adjusted in a very few minutes.

The Hampshire Ball.

THE Hampshire and Isle of Wight Branch of the C.E.A. are to be congratulated upon the excellent results of their recent Carnival Ball, for in a letter I have received from their secretary I see that after payment of the necessary expenses the sum of £115 12s. 8d. has been handed to the Royal South Hants and Southampton Hospital Authorities. This is an eminently satisfactory result, and the highest praise is due to Mr. Hood, Mr. Mitchener, and his co-workers for the splendid work they put in to make this ball the sound success it has been.

Another Rise for Noel Rhys.

CONGRATULATIONS to Mr. Noel Rhys, who has just been appointed General Manager of the Majestic, Leeds. This appointment has, I understand, been made possible through the courtesy of Mr. Walter Wanger, who had a prior claim on Mr. Rhys's services, and I am very interested to hear that Mr. Rhys will take up his duties immediately. This brilliant young manager has, since his entry into the film industry a short three years ago, succeeded in making a name for himself. It will be remembered that his first experience in the film trade was through the medium of this Journal, to which he was attached. In those days his shrewd foresight and keen perception marked him out for instant promotion, and his later work in the publicity department with Goldwyn's attracted the attention of Mr. Wanger, whose assistant he became. Later on Mr. Wanger leaving the Regent, Brighton, Mr. Rhys took over the exploitation for this theatre, and the general management of the Majestic, Leeds, is an outcome of the fine work he put in at Brighton. In selecting this clever young man for such an onerous position the directorate of the Majestic have made a very wise choice, and his ultimate career will be watched with intense interest.

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BY THE WAY.—*Continued.*

American Trade and the Summer.

IT is somewhat extraordinary that at precisely the same moment that our leader was being prepared on the subject of keeping up programs during the summer, our brilliant American confrere, Mr. Joe Dannenberg, was writing in a similar strain in "The Film Daily." In the last copy of that publication to hand Mr. Dannenberg expresses himself very forcibly and much to the point on the same matter that we took up last week.

That Slump.

HE says: "What are you going to do about it? You, Brother Ex-hi-bi-tor. And you, Mister Producer. Plus you, Mister Distributor. Serious question which of you is to blame the most. For not doing away with it. Of course summer isn't the best time to show pictures. Everybody knows that. But—if the houses are to be kept open—and it looks as if they are—then everybody should do the very best possible to make them pay. Joe Schenck pointed out the real reason for the 'slump.' Too many poor pictures drive the regular 'fans' away. They respond when a good picture comes along. And there are enough good pictures to keep things humming. So the exhibitor who shows a cheap picture deserves what's coming to him. Get the strongest lineup you can. For the summer months. Keep the program light. Have a lot of fine short subjects. Get behind your mailing list. Get on the job. Keep things humming. And, once again, don't book a flock of weak sisters just because you can buy 'em cheap. Pay for your stuff. Run the big ones. Arrange a few pre-release showings if possible. Keep the boys working.

Stoll's Heavy Program.

JEFFREY BERNERD appears busier than ever these days, and one finds small wonder at this fact, seeing the heavy program that he is grappling with at the moment. This week the first four episodes of "The Mystery of Doctor Fu-Manchu" were shown, whilst on June 1 he is screening "The Wandering Jew," with Matheson Lang. Following that, he will present a stupendous production of "Samson and Delilah," an Austrian film which is reputed to be the last word in spectacular beauty. Meanwhile, production on "The Indian Love Lyrics" is proceeding apace, whilst Maurice Elvey is already at work on "Guy Fawkes." All these films will be shown within the next two or three months, and each production will be eagerly awaited by showmen in this country.

An Initial Mistake.

IN the apology which appeared last week to Captain J. W. Barber our printers inadvertently gave this gentleman's initials as A. J. Barber. I do not suppose that many noticed the mistake, as Captain Barber is so well known in the trade, but I think it is only right to him that the matter should be put right in this week's issue.

The "Moo's" and the Movies.

MEMORIES of the pledges given by the four hundred and twenty M.P.s who promised their support to the abolition of the Entertainments Tax have been stirred this week by the mention of the tax in a debate in the House of Commons. Housing and Russia and the Irish deportations have conspired to delay the debate on the Budget, but a modicum of comfort—almost as cold as the weather—may be extracted from the appeal of a Kentish member to keep village life alive by dealing with the Entertainments Tax, "*as it affected agricultural shows*"!! Where are the remaining four hundred and nineteen?

New York Welcomes "Prodigal Son."

I HAVE just received a cheery letter from Paul Seligman, the manager for Stoll's in the United States, who writes on the eve of their trade show of "The Prodigal Son," which was due to take place at the Capitol Theatre on May 8. Mr. Seligman informs me that at least three thousand people were expected to be present on this occasion, and the orchestrations had been made under the personal supervision of Mr. Rothapfel. Nothing seems to have been left to chance on this occasion, for Mr. Seligman encloses a very large advertisement which appears in the New York Press, and I am exceedingly hopeful, as a result of this screening, that yet another British film will find its way into the American market.

The Shaping of "Chu Chin Chow."

MR. CHARLES WILCOX had just returned from a visit to Berlin on Monday when I ran across him in Wardour Street. Mr. Wilcox, who took Miss Betty Blythe over to that city where his brother is producing "Chu-Chin-Chow," spoke very enthusiastically of the manner in which this film is shaping. I understand that Herbert Wilcox is making a picture which will be a big showman's proposition, and from independent sources in Germany I hear nothing but the highest praise for the manner in which this brilliant young genius is proceeding with this picture, and I am looking forward to its *première* in London with the greatest curiosity.

Famous Film Comedy Producer on Way to England.

AL. CHRISTIE, the well-known American producer of film comedies, is due this week from America on board the Majestic. His present trip to England is undertaken for a rapid survey preparatory to commencing a series of comedy productions in this country. Mr. Christie came here for a holiday last year and was much impressed with the possibilities of London for the production of film comedies.

The Big Noise.

PRESENTATION with a capital P. was a feature of the Walturdaw screening of "Only a Shopgirl" at the New Gallery last week. A lilac-coloured filmy cloth bordered the screen and softened the usual hardness of the black-and-white contrast, while below on a black velvet cloth in gold letters was the name of the film and the firm handling it. Later, the screen was suffused with soft light, which turned to a dark blue sky with stars; the black velvet cloth fell away, revealing a representation of Broadway by night with illuminated sky signs winking their messages, as though it were the real New York thoroughfare. The vision of this roused the effects man to a pitch of wild enthusiasm. He operated the Glaxon horn, rang innumerable bells, shrieked an infuriated siren, and tootled on motor horns like a demon possessed. When he ceased, and

"Silence, like a poultice, came
To heal the blows of sound."

it was like a Sabbath morn by comparison. The picture began, and one realised more than ever the truth of the term "the silent drama."

Tatler.

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Exploit Our Own Stars

The Fox Film Company have secured the American rights of "This Freedom" from Ideal for the sum of £20,000.

IF ever there was striking refutation of the contention of certain of our producers, that to break into the American market one must have high-priced and expensive American actresses, it is contained in the statement quoted above, which appeared two days after my article last week on this very subject. Ideal's have sold to a firm of American showmen, for a record sum, a picture that does not contain a single American artiste. Surely this is sufficient answer to these gentlemen who think that, apparently, we have no screen talent whatever in this country, and that the only possible way in which we can get our goods into America is by paying fabulous salaries to their artistes. "This Freedom" features an English actress, one, who, as Mr. Cecil Hepworth says in his very outspoken article printed on another page, is already miles ahead of any imported American star. This is not the first picture in which Miss Compton has played what was immediately secured for America, for in the very latest issue of the American trade papers this week there are enthusiastic reports concerning the triumphant success of "A Bill of Divorcement," in which this brilliant young actress achieved such a phenomenal success. Does this not prove that we have, in the opinion of the American film industry, stars in this country that are worth money to them in pictures? Where is the necessity for our producers to rush to America and pay fabulous sums to artistes to come over here at all?

Probably the most direct utterance that has been made in this controversy is that of Mr. Cecil M. Hepworth, the oldest British producer, who is not afraid to say exactly what he thinks of the folly of paying Betty Compson and others over £750 per week for their services in this country. Mr. Hepworth asks with reason if we have not artistes in this country just as good, and instances Miss Alma Taylor and Miss Betty Balfour, both of whom have been acclaimed in America as brilliant screen artistes. Can any exhibitor in this country say that films featuring these three ladies have not drawn just as much money into the box office as any high-priced American star? Why then do we not exploit our own stars? None of our screen talent in this country is paid anything like the sums that are given to artistes in America. Nothing like a thousandth part of the amount is spent on exploiting our stars, and, consequently, as one exhibitor told me last week, the public are charmed when they come into the theatre with our screen actresses. Unfortunately nothing is spent on making them known so as to entice patrons into the theatre. That is the pity of it. We have actors and actresses in this country who are capable of good work on the screen. It is not their fault if they have not been properly produced. Do our producers make any attempt to find the talent that is waiting at their command? All these American stars, of which we hear so much and which scintillate so brightly to-day, were, for the most part, utter nonentities a few years ago until they were discovered and their capabilities brought into prominence by American producers.

At the present moment America is being searched for stars. There are firms over here who will utterly ignore a British artiste, but who will pay tremendous sums to secure an actress from across the seas, under the fond impression that this is the open sesamé to the American market. Mr. Hepworth says in his article that American producers have brought their great industry to the verge of ruin by their insane competition for stars, and it looks as if we are going to adopt the same attitude. The folly of it is apparent. It is no use any firm gambling on one picture. There is not a single producing company in this country who can afford to pay close upon £1,000 per week for many weeks to an American artiste without attempting to get the greater part of his investment back in this country. The natural consequence is that the exhibitor is bound to be asked to pay a high-priced rental. Why should he? Merely because our producers will not take the trouble to see the talent that lies here first, is no reason why an exhibitor should be exploited. The public have to be considered. They like to see British artistes in British films. Miss Fay Compton has made an extraordinary success in every picture in which she has played. Miss Betty Balfour, in many respects the superior of Mary Pickford, is loved by kinema-goers not only in this country, but in France and America. Neither of these ladies receives anything like £750 per week. There is very little, if any, money spent on exploiting them. We have seen that British pictures can sell in America without an American star, and for record money at that. Why not let us exploit our own stars and prove to the world that we have artistes of ability just as good as there are in any other country? Whilst we have producers and companies whose view-point is obscured by American screen star madness, English artistes will always be left in the cold. It is time for British producers to wake up and realise the resources that await them in their own country.

EXPLOIT OUR OWN STARS FIRST.

Bruce W. Redman

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UNCENSORED FILMS.

Exhibition No Offence Unless Indecent.

CASE AGAINST KINEMA SHOWING "MORALITY" DISMISSED.

THE Stoke-on-Trent Magistrates on Thursday of last week dismissed a summons against the Kozy Picture Palace Co., Ltd., Trent Vale, and secretary of the company, John Slater, for showing an uncensored film called "Morality" without giving due notice to the Licensing Authority.

Mr. J. G. Mahaffy, solicitor, Manchester, appeared for defendant, who pleaded "Not Guilty."

The Chief Constable (Mr. R. J. Carter) prosecuting, said the summons was taken out under conditions passed by the Stoke-on-Trent Council for the regulation and conduct of kinematograph theatres. If it was desired to show a film that had not been passed by the censor, three clear days' notice must be sent to the Licensing Authority. The film in question in this case was one entitled "Morality," and he did not purpose to enter into the merits or demerits of the film. It had not been censored and the Licensing Authority did not receive three days' notice prior to the showing of the film.

THE BOARD OF CENSORS.

Mr. Brooke Wilkinson, secretary to the British Board of Film Censors, Wardour Street, London, said "Morality" had never been passed by his Board.

Cross examined, the witness said the Board had no definite rules or regulations with regard to the class of films they passed. Every picture was examined on its merits. They would see any film submitted to them and either pass or reject it, and it was not a fact that the Board would not examine anything in the nature of propaganda.

The Magistrates' Clerk (Mr. R. A. Llewellyn): How is your Board constituted?

Witness: It is a voluntary censorship brought into existence with the co-operation of the Home Office. We have no statutory powers, except indirectly, through the Licensing Authority. The British Board of Film Censors, of which Mr. T. P. O'Connor, M.P., was the president, he added, was the only recognised Board in the country.

Mr. Mahaffy: It is a Board appointed by the trade?

Witness: That is so.

Mr. Mahaffy: Officially you have no status from a Government point of view?—The Government co-operate with us in every way and suggest to the Licensing Authorities that they should include a clause in the kinematograph licences as this Watch Committee has done. The Licensing Authority at Stoke have made a stipulation that only films which have been passed by the Board or which have been specially passed by themselves, should be shown.

Your Board is appointed by the trade?—It is an impartial voluntary censorship and has nothing to do with the trade.

Re-examined, the witness said undoubtedly it was an absolutely independent censorship, kept by fees received from the trade, but the trade had no influence on the censorship.

THE DEFENCE.

Mr. John Slater, of Trent Vale, secretary and managing director at the Kozy Picture House, said he had been in the kinematograph business only a few months, and understood that the condition in his licence with reference to censorship simply meant that the pictures must be passed by the censor. He was not aware that the British Board of Film Censors was the only recognised body.

The Chief Constable: Your advertisements of the film contained the words, "For adults only." You know perfectly well in the trade that any film for "Adults only" is not passed by the British Board for general, universal, exhibition?—"For adults only" was just showmanship. It was as clean a film as anybody could wish to see. There was nothing indecent about it, and everybody who came to see it said the picture ought to be shown more.

THE "MORALITY" FILM.

Mr. Saul Harris, Manchester, managing director of Capitol Productions, Ltd., the owners and renters of "Morality," said the film had been exhibited at about 300 picture houses, comprising about 100 cities and towns in this country, and there had never been any complaint about it. It had, in fact, been endorsed by many Watch Committees and Chief Constables, who had viewed the film at their own request, and had always been immediately passed for public exhibition. There had never been the least complaint that it was of an objectionable character.

"This film has been passed by the American Censors," he said, "but from experience we know that the British Board of Film Censors will not give a certificate for a film of any propaganda nature, such as a film supporting politics, medical matters or science. The British Board of Film Censors will not even pass a film such as "The Life of Christ." It is a standing rule with them, though there is nothing in writing to that effect. Because of that we did not submit our film to the Board, knowing that in 99 cases out of 100 it would be rejected.

THE CENSOR AND THE LOCAL AUTHORITIES.

He added that the Chief Constable of Manchester attached absolutely no importance to the British Board of Film Censors. "In fact, films passed by the British Board," he said, "are rejected by the Manchester Watch Committee, whilst films rejected by the Board have been approved by the Watch Committee."

This has happened recently in the cases of the films known as "Foolish Wives," which, after being passed by the Board, was banned by the Manchester Watch

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AMERICAN STARS IN BRITISH FILMS.

Will Their "Featuring" Defeat Its Own Ends?

(By SYDNEY BERNSTEIN).

THE question of featuring American stars in British film plays seems to be one of value for money. It is, of course, quite reasonable that an actor or actress should demand a larger salary over here than at home because of their necessarily increased expenditure and the fact that their absence may cause them serious loss.

Inflated salaries eventually indicate higher prices for films, and anything which tends to increase the cost of film hire must be vigorously fought by every exhibitor, but anything which increases the box-office attraction of a film is something to be encouraged. If we are to have American stars in our pictures it must be at a reasonable and not a grossly inflated salary, and they must be suitably cast.

Will American artistes secure the entrée for British films in America? If so, then we must have them. Admittedly, there is a dearth of real screen talent over here, but if American artistes are indispensable, why do our producers not look for latent talent in American studios? Obviously it is there for the asking.

"Sheer lunacy" are the only words which can describe the action of British producers who are recklessly extravagant in any direction. I have always thought that one of the reasons of the failure of most British producers is that they spend their money in the wrong direction. I do not cavil if they spend it on American screen stars who will bring money into the British exhibitors' box-office, and if it means the entrée of British films into America, but the English film industry is not so heavily capitalised that it can afford to engage American stars simply on the publicity value of their names as a box-office attraction irrespective of talent. It is also possible that eventually the prolonged "featuring" of American players in British productions might ultimately depreciate their popularity in America materially, which would defeat our own ends.

If British producers are going to launch out into increased expenditure, it will probably be better to spend more money on matters of technicality and general accuracy than on huge salary bills. I have no doubt that many American screen stars who have been imported into this country have increased the box-office value of films in which they have appeared, and that most of them have returned to America ardent supporters of British ideals and British inspiration

It is all a question of value received. If Miss Betty Compson and Miss Betty Blythe do all that their English producers anticipate of them, they are not being too highly paid, but I fear, as does the FILM RENTER, that in the future the introduction of the American star system may be exploited to the detriment of the advancement of British productions.

UNCENSORED FILMS—*Continued.*

Committee, and the film "Cocaine," which the Board rejected and which the Watch Committee allowed to be exhibited in Manchester.

"Most of the big towns in Lancashire and Yorkshire," he added, "do not attach any importance to the British Board of Film Censors."

Mr. Mahaffy, in his speech for the defence, advanced the argument that even if a film had not been censored and no notice had been given to the Local Licensing Authority, the only legal ground for proceeding against the exhibitor for showing the picture, under the existing regulations, would be that of indecency. He quoted several authorities in support of this contention, and also pointed out that there was not the slightest suggestion of anything objectionable in this film.

As stated above, the summons was dismissed.

IMPORTANT PREVIOUS RULINGS.

A particular case cited by defendant's counsel in above action was that of Ellis v. Dubowski and another, decided in the King's Bench division on July 12, 1921. The respondents exhibited a film which was not certified for public exhibition by the Board of Film Censors, and were summoned under section 3 of the Cinematograph Act, 1909, for breach of the conditions of licence. The magistrates dismissed the summons on the ground that the Licensing Committee had not served on the respondents any notice of objection to the exhibition of the film. It was held that the Licensing Committee were not entitled to hand over to the Board of Film Censors the power to decide what films might be exhibited, and that, therefore, the respondents were not liable to be convicted.

This view was upheld on appeal by three judges without a dissentient vote. As, in view of the case just decided at Stoke, the judges' findings in the action tried in 1921 are of essential interest to the kinema industry, we give a summary of them below:

Judge Lawrence said: . . . I think that the conclusion to which the Justices came . . . can be supported upon the true construction of this [Licensing] condition . . . that this requirement of a certificate by the British Board of Film Censors before any film could be shown is a bad condition, and *ultra vires* the Committee to impose. . . . They have no power to direct anybody to agree to so arbitrary a condition. . . . I think it is highly convenient that no film should be exhibited which has not passed somebody, but that person must not be a dictator capable of finally deciding what the film is. It must be a matter of precaution only, and not of absolute prohibition.

Judge Avory agreed that the condition that no film shall be shown which has not been certified for public exhibition by the British Board of Film Censors is so unreasonable as to be *ultra vires* the licensing authority.

Judge Sankey concurred with the views expressed by his brother judges (and based on decisions given in previous actions) that it was not legal for licensing authorities to impose the condition that films uncertified by the Censor should not be shown.

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FAMOUS PLAYERS TRUST CHARGE.

Important Trade Witnesses Examined.

THERE are already indications that the investigation which is being heard before the American Courts, in which Famous Players-Lasky and other well-known American firms are respondents, will occupy a very long time in the hearing. The action has been taken by the Federal Trade Commission, and the charge is that the respondents have reached a position giving them a dangerous tendency to monopoly in the motion picture business, and that thus they are violating the Anti-Trust Law.

HODKINSON'S EVIDENCE.

W. W. Hodkinson, the first president of Paramount, who complained in his evidence of being " frozen out " of the position in 1916, was the first witness, his evidence dealing largely with the growth of the Famous-Players Corporation. He testified to the great power of the corporation, which owned the Criterion, Rialto, and Rivoli theatres, three out of the five Broadway houses, and said that these exerted great influence on the industry throughout the States, and that it was impossible for outsiders to book any but short pictures in these theatres. The corporation, he further asserted, together with the six subsidiary companies, controlled two-thirds of the picture theatres in the United States. He claimed that all improvement in motion picture production must come from the independent producer, and to him the open market was at all events partially closed. The independent producer could not do successful business on the portion left open.

Both these points were vigorously objected to by Famous Players-Lasky's counsel, and the objections were maintained. Later Mr. Hodkinson produced in support of his points a letter from Mr. S. L. Rothapfel, managing director of the Capitol, which had refused to show a certain picture. In the letter occurred the sentence: " You must know that this is a subsidised Goldwyn theatre, and therefore we cannot enter into your arrangements, however meritorious they might be."

AL. LICHTMAN AND KEY CITIES.

Mr. Elek John Ludvigh, secretary-treasurer of Famous-Players, having submitted figures and facts of his company's arrangements, Al. Lichtman gave evidence. Experiences of independent producers in getting bookings in " key cities " was the feature of his testimony. In some it was possible to get fair terms; in others he was quite unable to book his pictures on a favourable basis. Independent producers were, he claimed, prevented from showing their films in first-class houses, and when they were shown the return was inadequate. In two years he had been able to show only four pictures in New York in the four leading houses. When he did show " Poor Men's Wives " at the Criterion, it was upon such terms that it involved a big loss. He was invited to book one of the Broadway houses in May-June on condition that he paid Famous-Lasky 18,000 dollars a week. He had declined.

SHOULD PRODUCERS BE PART OWNERS?

In the course of examination Lichtman quoted Adolph Zukor as saying, " The stars are complaining that it is impossible to work with Hodkinson," and this led to him being ousted. Several objections were urged and maintained by Famous-Lasky's counsel at this stage. A question regarding the holding of the corporation in the Loew theatres was objected to, but the objection was over-ruled. In some seasons, Lichtman observed, the Loew New York houses took some fifty per cent. of the Famous output.

At one point Lichtman was asked whether he had heard Zukor give any opinion on unifying production, distribution, and exhibition in one unit. He replied that Zukor's opinion concerning production and distribution was that the two should be handled in one central company, because it was impossible to gauge the value of pictures until presented to the public. Hodkinson's contention, he said, was that it was detrimental to a distributing company for the producer to be a part owner of it, and that this was based on Hodkinson's experience with General Film.

A CARUSO ANALOGY.

An amusing bit of swordplay came when H. D. H. Connick, former chairman of the corporation's finance committee, took his place on the witness stand. The corporation's counsel asked if Famous-Players did not stand in the same relation to the industry as Caruso did to the opera world. Connick replied:

" God Almighty had a lot to do with making Caruso, but not with making Famous-Players."

" Yes," retorted counsel, " but God Almighty made the individuals in Famous-Players."

" He did," replied Connick, " but He didn't put them there."

Connick admitted that Famous-Players was seeking to make the whole process, from story to public, efficient. First National, which was formed of exhibitors, began at the theatre and worked back to the scenario. First National had several thousand franchise holders and important key city theatres, but most of them were small. He admitted that Zukor's idea was that pictures should be shown in high-class surroundings, but contended that in getting the theatres he did so in order to make more money. Zukor also had the idea of First National and Famous-Players working together, and to cease bidding against each other for stars and stories.

Having detailed the acquisition of theatres in important centres, the witness was asked if the theatre was not as much a facility as the laboratory, and had to be high class if all the links from the studio to the screen were to be complete. He admitted this was so, but the desirable theatre sites were few in large cities, and if you got the best site you blocked anybody else.

The creation of "Artcraft " in 1916, originally to distribute the Mary Pickford pictures, was detailed by Walter E. Greene, formerly of the F.-L. Corporation. It was sought to create the impression that Artcraft was a separate corporation. The finances were furnished by Famous-Players.

Tarkington Baker, also formerly connected with Famous-Players, also gave evidence. He detailed the Indian project of the corporation, which was financed by J. D. Sassoon, of Bombay. The scheme was not only to produce pictures and market them in India, but to acquire theatres there. He quoted Walter Wanger, then F.P.-L. production manager, as saying that the Indian concern would follow the same theatre policy as in America, and would " control the theatrical situation." Plans were made to purchase circuits in India, but the project was

(Continued at foot of next page)

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BIG PRODUCTION COSTS.

G. E. Redman on Trade Conditions and Tendencies in the States.

GETTING AWAY FROM THE SEX STORY.

JUST returned from his trip to the States, whither he has been accompanied by Manning Haynes and Eric Stacey, Mr. G. E. Redman, the managing director of Artistic Films, Ltd., was seen this week by a representative of the FILM RENTER seeking to gain some of that gentleman's views upon trade conditions generally over there. Mr. Redman was successful in selling the American rights of the W. W. Jacobs drama, "The Monkey's Paw," to the new Selznick organisation, and to dispose of the Canadian and Australian rights of the picture too. The four Jacobs comedies were also sold.

Asked regarding the preference of the Americans for the happy ending of " The Monkey's Paw," Mr. Redman said that there was no mistaking which was preferred. They accepted readily the " vision " which allowed the film to close upon a more cheerful note; indeed, the American had no sort of objection to any film having a dream as a means of telling a story. He could not help feeling that it was a great triumph for Manning Haynes that " The Monkey's Paw " had been accepted by the purchasers without any cut whatever, and with only one alteration, that of the substitution of " dollars " for " pounds " in the sub-titles.

Talking of conditions in America, Mr. Redman said that he thought that they were much the same as in this country. There was a demand for films of a high standard, either big stuff or films possessing some novel feature. But all the big productions put out by the bigger corporations were costing too much money, and these high costs were due to the enormous salaries demanded by stars out there. He thought that the mistake lay in advertising the star instead of the picture. " We in England," said Mr. Redman, " print the name of our picture and that of the author in big type, that of the star being in smaller type. Out there the name of the star is printed in bigger type than that of the picture. The picture producing organisations compete with each other for stars, much as the football clubs over here compete for players. My impression is that the name of the star does not count for so much over here as it does in America, and these big salaries threaten to do for the motion picture business what they have done for the music hall—that is, to make it almost impossible for the business to remain in any degree profitable."

Mr. Redman while in America saw some seventy or eighty pictures, and while he found a few of them possessed merit above the ordinary, the general run were not, he considered, any higher as regards merit than those we had been having. He had brought back what he considered were two of the best, " The Empty Cradle," featuring Harry Morey and Mary Alden, a picture that was considered by some Americans as equal to " Over the Hill " and " The Old Nest," and " The Broad Road," in which Mary Allison was featured, and which has only just left the producer's hands. Negotiations were still proceeding for other films, concerning which he could not say anything definite at the moment.

Speaking generally, Mr. Redman thought that, judging by the films he saw in America, there was a tendency to get away from the sex story, which had seemed to dominate the production side for some time. He had high praise for the excellent reception he received from all connected with the trade in America, and brought back happy memories of his visit. Manning Haynes, he said, had had the opportunity of seeing the methods and equipment of many of the very large studios, and had been at pains to envisage things from the American angle. He would shortly be busy producing again, and having been so successful with the productions already made he looked forward with confidence to securing an American market for other pictures. The bulk of the films exhibited in America were of native origin, just a few being British. He felt, however, that really good pictures of British origin would be heartily welcomed.

FAMOUS PLAYERS TRUST CHARGE.—*Contd.*

eventually called off. A statement regarding the plan for amalgamation between Famous-Players and Metro was objected to, and the objection was sustained. The witness was severely cross-examined on a statement of his that an independent producer making only one or two pictures a year was up against a stone wall, the Fairbanks picture being used as argument against it.

GOLDWYN'S THEATRE POLICY.

The cross-examination of Samuel Goldwyn dealt very largely with financial matters and contemplated mergers between big concerns. Following this he said that Famous-Players began to get hold of the theatre situation in 1919-1920. With the number of First National franchise holders growing, it became very difficult for Goldwyn to get showings in key cities. The capitalisation of the Goldwyn Company was increased in order to acquire theatres.

In cross-examination the witness said he considered key city showings indispensable for the success of high-grade pictures. The importance of Broadway in the first-run situation is not as great now as a year ago.

" I don't think it good business for a producer to own theatres," the witness declared. " The motion picture industry is young, and I don't think it advisable for any producer to dominate the theatre situation. If the producer can get his pictures played without owning theatres, it is better to do so. It is more advisable to have the two things separate and apart. The only reason Goldwyn acquired interest in theatres was because it couldn't otherwise get into the key cities."

W. E. Atkinson, general manager of Metro, stated that his company encountered no sales difficulty because of First National contracts with exhibitors or because of F.P.-L. selling policy.

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LEARNING THE LESSON.

Cecil Hepworth on the British Star.

I AM heartily in agreement with all that you have said in your article, "Sheer Lunacy." It is usual for apologists for England to point out, with a wry smile, that while as a nation we are generally the last to take up anything that is new and important, yet, when we *do* take it up, we profit by the experience and mistakes of others and do the thing better than they have done it. This rule does not seem to hold good in the kinematograph field, however. For there we seem to wait until America, say, has made a fool of herself over something—and found out the mistake and begun to repair it—before we rush in and copy the foolishness with all our hearts.

It is so in this matter of salaries. The American producers have brought their great industry to the verge of ruin by their insane competition for "stars," each sitting on the other's studio steps with offers of double salary, rather than dig among their own good material to make fresh stars for themselves. As a natural consequence, the salaries have soared so high as nearly to ruin the producers, who cannot afford them, and—in another sense—the artistes, who do not know what to do with the money when they have got it. But the folly has been discovered and a more reasonable attitude is apparent in all the American studios.

Then we English "wake up." Not to offer big money to our own people—that would not be at all an English thing to do—but to rush over abroad to offer absurdly inflated prices to foreign artistes, for whom their native land has but limited use.

And this is done simply to fool the exhibitor.

It is one of our peculiarities as Englishmen that, in matters of entertainment, we always think the foreigner is necessarily better than the home product. That is one of the reasons for the predominance of foreign films on English programs. It is also a reason for the suggestion that if English films are to come into their own they must employ foreign artistes and foreign producers. Rubbish! Miss Betty Compson, good as she is in a certain class of parts, isn't in the same street with Alma Taylor, neither is she to be compared with Betty Balfour. Miss Fay Compton, almost a newcomer in films, is already miles ahead of any "imported" American star; so, in her own field, is Chrissie White, while several of the very foremost film artistes in America are English people.

It is, I think, in the last part of your article that the crux of the matter is to be found. If it is the exhibitor who pays for this lunacy, *and he can't afford it!* So long as he stands for this sort of thing, so long will it go on. If he is willing to be bluffed into paying a high price for an inferior production, merely because he is told that an outrageous sum has been paid to a foreign artiste—often inferior, too—you can hardly blame the producers who take advantage of his gullibility. The exhibitor is the customer. He can have what goods he wants. He need not have these things if he doesn't want them.

But the exhibitor is just floundering about in a sea of uncertainty. He does not know what he does want. He has tried every possible device to lure back a jaded public. The "big" or "super" film has proved a delusion and a snare in five cases out of six. The "program" picture, booked in bales back in the dark ages, is of no use to anybody. A lurid title will fill the hall for a little while, but if the picture does not live up to it—and when does it?—the people get disgusted and will not come again. Most of the baits have been swallowed once, and the fish are getting shy. And the exhibitor is left guessing.

When a man is in that state he will clutch at any straw which may be flung at him. The "high-priced foreign artiste" is just the latest straw, that's all.

Every shopkeeper in the world has had to learn the lesson that his most valuable asset—perhaps his only real asset—is the goodwill of his customers. We are only shopkeepers; buying to the best of our ability and selling again retail. *When are we going to learn the lesson?*

There is no royal road to success in any branch of this trade of ours. Sheer hard work, backed by good judgment, is demanded of every one of us. The opportunity is plain to see—sticking out a yard or more. The week-after-week customer has got to be won back. He has lost confidence now because of past dishonesties, but it can be regained, though it will take time.

And there are plenty of good pictures, some English, mostly American, and all to be had at fair and reasonable prices. The picture-maker must have his fair share or the supply will cease in the end, but there is no reason why he should have more than his share.

Courage is the keynote of the hour. Think out a real policy. Adopt it. Stick to it. Let's try being honest with our public. Nobody's really tried that yet.

CECIL M. HEPWORTH.

GET AMERICAN PRODUCERS HERE.

Mr. Victor Sheridan's View.

IN regard to your article, "Sheer Lunacy": Is it not what you get for what you pay that counts, and not the amount you pay? Is the value of any star counted in pounds, or is it popularity, plus story, plus direction, collectively or individually, that has to be put into the scales?

Is the ensemble to result in a profitable transaction? That is the main factor. If so, then who is to profit—the industry, the star, the director, the distributor, or finally, the exhibitor? Everything done or made for profit carries with it an element of gamble, and we are gamblers all, every branch of the industry.

Does it matter too much that a few hundred pounds be overspent if it is going to make possible—may I say certain—the probabilities of selling, distributing or otherwise trading that particular subject broadcast? With an allied cast there is a certainty of a foreign market. Any picture with an American connection is half sold to that country, meaning that the total cost of the production is an accomplished fact.

Therefore, I say it does not matter whether one or two hundred, or a thousand pounds is paid either to American artistes or producers—and, to my mind, the latter are the more important. I would urge that American producers be induced to come over here. Pay them whatever they want. They will put our studios in order; they will find talent; they will get the best out of the material we now have; and they will make stars in days, where we will not in years. I believe we have the talent—we have the actors and actresses, but no one is capable of getting the punch out of them. Our producers are very much like the "Robots," and our artistes are, unfortunately, in the hands of the producers.

Therefore, sir, do not kick at the money spent on American artistes, but encourage the innovation and urge our producers to make more of the material in their hands.

If British productions are to succeed, and I am sure every exhibitor is anxious to see more of them, it must be through a better achievement than that of the past. As it is, with rare exceptions, a British production damns business, simply because we are used to sub-titles, and not action, carrying the punch.

VICTOR SHERIDAN.

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Paramount TRADE SHOWS

LONDON	Tues., May 22, Fri., May 25, New Gallery Kinema, at 11 a.m.	AGNES AYRES in "BORDERLAND." WALLACE REID in "THE DICTATOR."
GLASGOW	WED., May 23, Cinema House, Renfield Street, at 11 a.m.	A GEO. FITZMAURICE PRODUCTION, "TO HAVE AND TO HOLD." With Betty Compson and Bert Lytell.
LEEDS	TUES., May 22, Scala Theatre, at 11 a.m.	AGNES AYRES in "BORDERLAND."
SHEFFIELD	WED., May 23, Union Street Picture Palace, at 11 a.m.	AGNES AYRES in "BORDERLAND."
MANCHESTER	TUES., May 22, Piccadilly Theatre, at 11 a.m.	AGNES AYRES in "BORDERLAND."
CARDIFF	FRI., May 25, Capitol Cinema, at 11-15 a.m.	A GEO. FITZMAURICE PRODUCTION, "TO HAVE AND TO HOLD." With Betty Compson and Bert Lytell.
NEWCASTLE	FRI., May 25, Grainger Picture Theatre, at 11 a.m.	A GEO. FITZMAURICE PRODUCTION, "TO HAVE AND TO HOLD." With Betty Compson and Bert Lytell.
LIVERPOOL	FRI., May 25, Scala Theatre, at 11 a.m.	AGNES AYRES in "BORDERLAND."
BIRMINGHAM	FRI., May 25, Futurist Theatre, at 11 a.m.	AGNES AYRES in "BORDERLAND."
NOTTINGHAM	TUES., May 22, Scala Theatre, at 11 a.m	A GEO. FITZMAURICE PRODUCTION, "TO HAVE AND TO HOLD." With Betty Compson and Bert Lytell.

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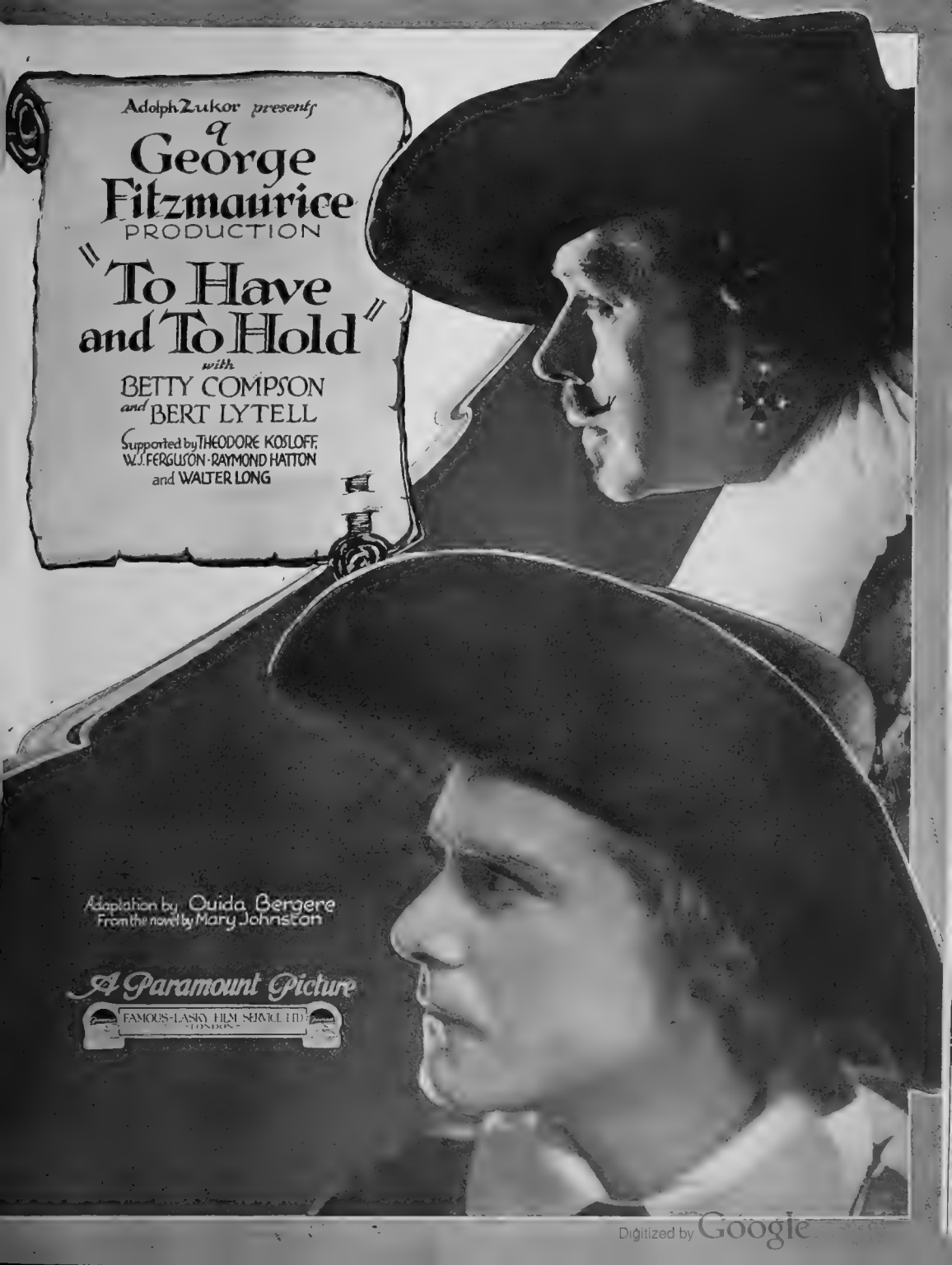

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JESSE L. LASKY *presents*

WALLACE REID
in
"THE DICTATOR"

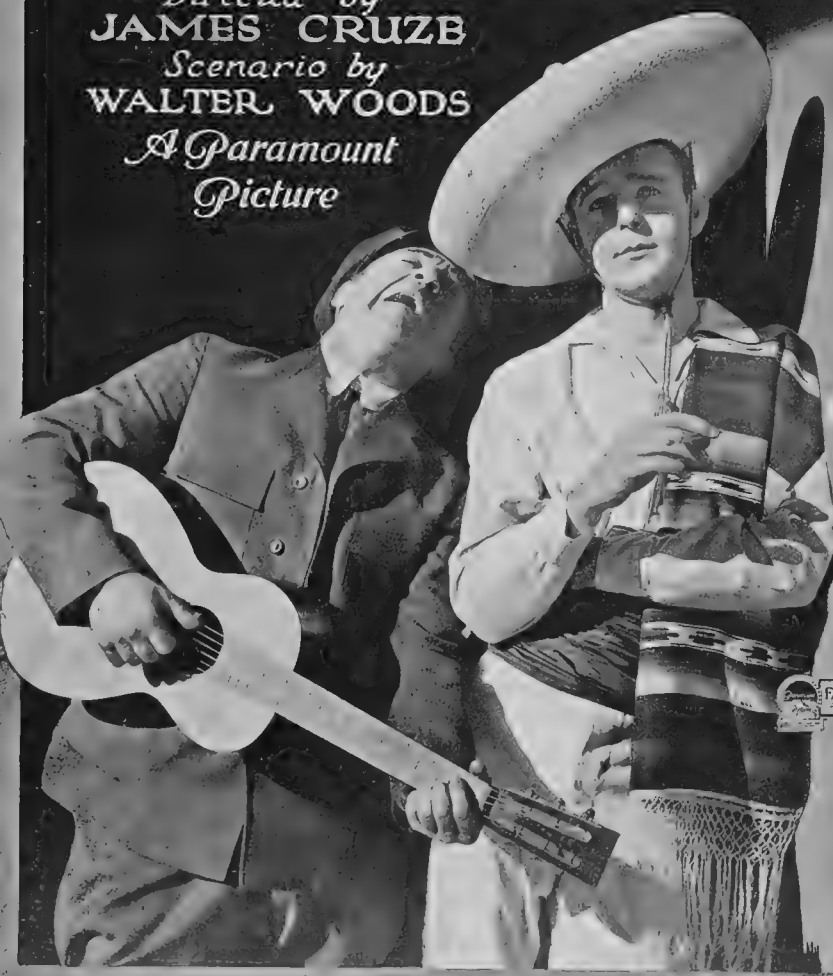
Supported by LILA LEE

From the play and novel
by RICHARD HARDING DAVIS

Directed by
JAMES CRUZE

Scenario by
WALTER WOODS

A Paramount Picture



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LONDON

ATMOSPHERIC PRESENTATION.

The Art of Introducing the Motion Picture.

(By CHARLES PENLEY.)

CHARLES PENLEY.

BEFORE proceeding to write a few words about the presentation of motion pictures, it would, perhaps, be as well to explain my idea or give my definition of the word "presentation," because it is absolutely necessary to discover the best or most efficient manner of accomplishing a certain task before the result can become successful and, therefore, a marketable article. There can be no doubt that the "presentation" to a motion picture is as much a marketable article as the picture itself.

I would define it thus: A presentation is the machinery, ingenuity and work which, as a whole, provide a framing for a motion picture, and which, whilst increasing the value of the picture, is not itself apparent. An integral portion of the actual performance.

Presentations of the stunt variety cannot become anything but a passing novelty which will automatically be rechristened "extra advertising," but atmospheric presentations will and must become as important an item of the stock-in-trade of a kinema as the orchestra is at the present day.

The Use of Colour and Sound.

I have endeavoured to harness the elements as the material for my presentations, as I myself feel—as do the majority of mankind—that in the sea, the sky, the forest, the prairies, the mountains and the rivers, in storm, calm, sunset and sunrise, there is something that I cannot comprehend and which, therefore, fascinates me; whereas the *pas de quatre*, the solo dance, the ballad or the operatic chorus is the work of man; which has been devised and exploited in other spheres of the entertainment business. Add to these colour, colour blending and the reproduction of sounds which instil fear, dread, sorrow or joy into the mind of the onlooker and you have the ingredients that I use, and which I know the hard-headed reviewer, exhibitor, renter and the many others which go to make up our great industry have enjoyed, because I have watched them doing so.

I have outlined below four of my latest trade and public presentations which I hope will be of interest and use to the many readers of this journal.

1. Nanook of the North.

Here was a picture which dealt entirely with the life of an Esquimo and his small tribe, and the outstanding feature of the whole picture was the terrible dreariness of its locale as compared with this pleasant land of ours. I endeavoured to accentuate this point from the commencement, but in a manner which would be convincing to the sceptical British public. At the New Gallery the entire café was converted into a panorama of ice-floes; ice-bergs entirely covered the usual Wedgwood decoration, whilst against a lighted Aurora-Borealis was silhouetted a number of Arctic animals of fierce and awe-inspiring mien. Underfoot was an ice-floe which "crunched" under the tread, whilst above was the blue vault of the heavens, which attained more depth upon closer inspection and which, therefore completed the illusion. All patrons were ushered into the auditorium this way, and when they arrived at their seats the atmosphere of the frozen North was well stamped upon their minds.

Then from the orchestra came the mournful but majestic strains of the Finlandia overture, then a dramatic pause, and next a flaming sunset effect with a silhoutted suggestion of ice-bergs. The sunset faded as quickly as it came, giving place to the icy blue of an Arctic night, the shriek of the wind, the howl of the huskies, and into the vault of the heavens the picture was projected. Little time was occupied in this, the entire presentation taking only four minutes.

2. Shadows.

The commencement of the picture depicted a storm upon the coast of New England. For this picture I again utilised a suggestion of scenery, that of a lighthouse upon a rocky promontory. The first half of the Flying Dutchman overture was played first, and at a given cue the screen curtains parted, showing a peaceful picture of a night at sea. Then came storm, the waves dashed upon the cliffs, the wind howled, the thunder reverberated, while across the sky large banks of heavy clouds scurried before the gale. Suddenly the welcome beam of the lighthouse flashed from the shore, to be immediately followed by the projection of the film into the centre of the clouds, thus giving the impression that it was actually reflected on the sky.

3. Are You a Failure?

With this picture I had an entirely different atmosphere to create—that of peace. The locale was the pine forest country upon the American-Canadian Border, and the action of the story centred around the logging industry. I felt I could not obtain a better result than suggesting a river as seen through a forest glade, with the suggestion of houses upon the further bank. The music chosen was "A Mill in the Black Forest," and during the rendering of this pleasant *entracte* the sun slowly set behind the trees, giving place to a moon and slowly moving summer clouds, together with their reflection in the water. To accentuate this peaceful atmosphere I introduced the song of the nightingale, and after sufficient time had been allowed for the ensemble to impress itself upon the mind of the onlooker, the picture was projected into the centre of the atmospheric picture I had endeavoured to create.

4. Poor Men's Wives.

As this picture dealt with the high life, low life, gay life and dreary life of the city of New York, there was no more effective presentation than to suggest a view of New York, but as this might easily be misconstrued, my view of New York was as if viewed from the window of a tenement building. The entire proscenium opening was, therefore, made to represent an open window from the Brooklyn side, with the "down-town" skyline in the distance. The river traffic was suggested by ships and the noise of tug-boat syrens, whilst now and then the roar of a passing "Elevated Electric," a taxi or fire engine was intermingled with the rest. As the day gradually faded, no less than 16,250 windows were illuminated, and into this illuminated framing the picture gradually took shape and obliterated the crescent moon and stars.

I believe by this "atmospheric presentation" that the motion picture will be made increasingly attractive to the kinema patron and that before long its value will be as widely appreciated among British exhibitors as it is in America to-day.

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Scene from "Heroes of the Street," the Warner picture which F.B.O. will shortly have ready for trade show.

APART from the sequence of strongly dramatic situations and the excellent African atmosphere of Mary Miles Minter's new picture, "Drums of Destiny," the picture also presents some African novelties in the presentation of jungle telegraphy through the medium of drums, which are operated very skilfully by the natives and can be heard for miles. So skilful are the signallers that they can transmit the equivalent of newspaper reports almost as fast as a white man can transmit by the ordinary telegraphic instrument. Another interesting item in the picture is a faithful representation of a sacred native dance known as the Moon Dance, which few white men have ever witnessed. "Drums of Destiny" is being presented as a "Bromhead Special" attraction, and will be trade shown by the Gaumont Company, Ltd., at the West End Cinema on Monday, May 28. The last "Bromhead Special" was "The Little Minister," just released.

New Telephone Number.

"Kindly note new telephone numbers, Regent 530-1," is the request made by the American Company to all their numerous customers. That well-known film printing firm still remains at its old address, 89-91, Wardour Street, only the telephone number being altered.

European Trade Show of "The Scarlet Car."

European Motion Picture Co., Ltd., will trade show in their private theatre on Wednesday and Thursday, May 23 and 24, at 11 a.m. and 2-30 p.m., "The Scarlet Car," starring Herbert Rawlinson. Derived from a story by Richard Harding Davis, and prepared for the screen by another author, George Randolph Chester, "The Scarlet Car" deals, as the title indicates, with the adventures of a young man and a motor car, the former being arrested thirty times in thirty days for exceeding the speed limit. A dishonest mayoralty candidate and a girl who believes all she hears are the other two characters in a romance which is said to go as fast as the young man's car. Claire Adams plays the leading feminine rôle.

Round the L

Activities and Projects

The Stars of Warner's Screen Classics.

F.B.O. announce the presentation of the famous Warner Brothers' Screen Classics, and their advent will provide exhibitors with a series of new pictures designed to meet their needs. The Warner Brothers have been for many years associated with the industry of film producing, and the great experience that they have at their disposal is calculated to lead to their revealing pictures which are box-office attractions in every sense of the word. Stories have been selected which deal with the joys and worries of life, sometimes grave and sometimes gay, and they have also placed the interpretations of these stories in the hands of experienced producers, headed by the popular Harry Rapf, who, in their turn, have secured the best of screen talent. A brief survey of the casts of the first six pictures, "Heroes of the Street," "The Beautiful and Damned," "Brass," "Main Street," "Little Church Around the Corner," and "Rags to Riches," reveals noted and popular stars, and a few who, although comparatively new in the limelight, have, in their short career, speedily made their way to the top. They include Monte Blue, the Danton in "Orphans of the Storm," Alan Hale, of "Robin Hood" fame, Harry Myers, Hobart Bosworth, Jack Mulhall, Tully Marshall, and the juvenile actor, Wesley Barry. Claire Windsor, Pauline Stark, Irene Rich, and Marie Prevost are some of the ladies featured in these six pictures. Messrs. Warner Brothers have taken the first step towards producing each picture with an eye to its exploitation possibilities, a point of the greatest importance at the present moment, and they have spared neither money nor energy to make these productions stand out artistically as well as commercially. The first of these six films, "Heroes of the Street," will be trade shown at the West End Cinema on Tuesday, May 29, at 11 a.m.

Clever "Mabuse" Throwaways.

With the addition of several new and original items, the publicity available for "Dr. Mabuse" is unrivalled for variety and pulling power. The latest novelty is sure to prove very successful, as it comes just at the time when children all over the country are enthusiastically collecting cigarette cards. This

Scenes from "Borderland," which Famous-Lasky will trade show in London on Tuesday next.

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ondon Trade.

of the Renting Houses.

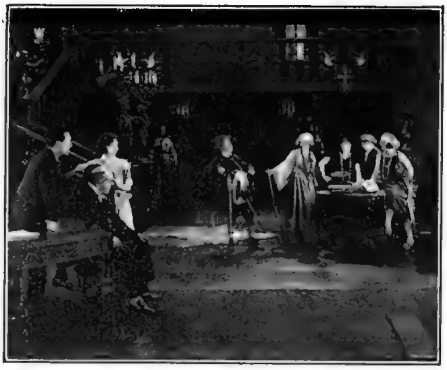
typical throwaway consists of a series of 12 cigarette cards, each depicting Dr. Mabuse in one of his disguises or a scene from the film. Extremely interesting matter is printed on the back of each card, and is calculated to stimulate the interest of all. Another throwaway is in the form of a folder, again asking that tantalising question, "Is This Dr. Mabuse"? The doctor is shown in eight different disguises. Extracts from the wonderful Press notices are given, and also two interesting write-ups of the film. Spaces have been left blank for the exhibitors' individual announcements. Exhibitors who are showing "Dr. Mabuse" will be well advised to communicate with Granger's Publicity Department without delay, as such a comprehensive campaign has seldom been prepared.

The New George Clark Picture.

The new George Clarke picture which is now in course of production at the Beaconsfield Studios will be the first from this firm to have an all-star cast. "Conscripts of Misfortune" will have Victor McLaglen, Norma Whalley, Florence Turner, Madge Stuart, Walter Tennyson, Cecil de Gue, Simeon Stuart, and M. A. Weatherell in the leading parts. The story, which has been adapted for the screen from Clifton Boyne's original tale, deals in the opening scenes with the illicit diamond trade in South Africa, and later moves to England, where the climax of the film is staged. Excellent outdoor scenes are said to have already been obtained, and work is progressing favourably on the interiors under the direction of Mr. Martin Thornton. It is hoped that the production will be completed within the next fortnight, when further news concerning the activities of the George Clark Company will be announced.

The Drama of Light and Shade.

That a definite advance in the development of screen art is being shown is the claim advanced by F. W. Kilner on behalf of his first "Special" production, "The Madonna in Chains." In this film the producers are said to have set out to devise what is almost a new technique of lighting, using it to suggest the dramatic and emotional qualities of the story, and creating for each of the characters an appropriate environment. Thus in the many scenes, both interior and exterior, which are set on the lovely island of Martinique, the utmost use has been made of sunlight, filtered through screens of varying density in a daylight studio which is the very last word in technical equipment. For



"Scene from "Little Miss Nobody," Butcher's forthcoming picture.

the more hectic atmosphere of a Parisian cabaret artificial lighting was appropriately employed, the producers building up an amazing succession of Cubist patterns in light and shade—a veritable kaleidoscope of changing effects. Simpler interiors are lighted with the natural illumination that the subject demands, and the producer has tried to "make the lighting of his scenes illuminate his theme." How far this æsthetic principle had lent itself to practical achievement may be discovered very soon, for Mr. Kilner has arranged to present "The Madonna in Chains" before the film trade audience at the Alhambra on Tuesday, May 29, at 11 a.m.

"Little Miss Nobody."

Preparations are now being made for the trade show of Butcher's latest production, "Little Miss Nobody," an adaptation of the well-known London stage success by Harry Graham. A story of many laughs, it tells in an amusing manner the varied complications which follow the arrival of a boisterous theatrical party as paying guests at a stately Scottish home, Loch Stichie Castle, N.B. Produced by Wilfred Noy, the notable cast is headed by that popular artiste, Flora le Breton, who plays "Miss Nobody," a character which will please her many admirers.

Arliss in William Archer's Play.

Goldwyn will distribute the next George Arliss picture for "Distinctive." It is to be William Archer's "The Green Goddess," and among the cast will be Ivan Simpson, who played the rôle of the Rajah's English valet in the original play. Both Arliss and Simpson are to act in the play in London this autumn.

Scenes from the Famous-Lasky picture, "The Dictator," which is being shown on Friday next in London.

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AN ALL BRITISH PICTURE FOR EMPIRE DAY.

"Love, Life and Laughter" for next Thursday.

MAY 24 is Empire Day, the day when Britons throughout the world do homage to the Union Jack, that emblem of our nation upon which the sun never sets. It is therefore a fitting day to present to the British kinema trade a film which is entirely the work of Britons from start to finish.

Welsh, Pearson and Co., Ltd., as is well-known, are a British firm, with a directorate of Englishmen who employ only British artistes and craftsmen, and who, when making "Love, Life, and Laughter," claim to have endeavoured to produce an entertainment which will capture the markets of the world.

The artistic talent is there in the person of Betty Balfour, whose rise to fame has been directly achieved by her incessant application, "hard work," and great ability as a screen actress, for when George Pearson screened Betty Balfour in "Nothing Else Matters" a new star illumined the film firmament. "Sally" came—the audience saw—and Betty Balfour conquered.

It was not a mere "flash," it was not a "freak" that faded away, because "Mary-Find-the-Gold" followed, showing that our little artiste had talent and a personality that imbued T. A. Welsh with the ideas for providing his new find with subjects that could do her justice. And thus the immortal "Squibs" series were born.

In the new production Betty Balfour is ably assisted by Sydney Fairbrother and Annie Esmond, Dacia (the celebrated dancer from "Chu-Chin-Chow"), and Audrey Ridgwell (the daughter of Ridgwell, the producer), together with the old London Film Co. veteran, Frank Stanmore, Mr. Harding Steerman, a character actor of exceptional merit, and last, but by no means least, Mr. Harry Jonas, a newcomer to the screen.

The scenario is an original one, the work of George Pearson, who is also the producer of the film. It is a story woven around certain types of every-day life which have interested the producer. It would be unfair to outline the story, but it can be safely predicted that it will hold its audience from beginning to end.

Considerable time and consideration has been given to the lighting and the making and erecting of massive stage sets, one alone costing over four figures to erect, and requiring over 500 floor hands, etc., to manipulate.

In fact, Welsh Pearson have gone out to beat the Americans at their own game, and from what I have heard and seen they look very like doing it.

It is, however, up to the exhibitor and the British public to give the final word, and we advise every exhibitor to be there, for apart from the actual picture Messrs. Welsh, Pearson have engaged Mr. Charles Penley to demonstrate to the trade how a picture should be shown. Bearing in mind Mr. Penley's progressive tactics, there should be something worth noting.

AN EPIC OF VAGABONDIA.

Carlyle Blackwell to be the Paragot of Locke's charming story.

THE countless thousands of readers of that unforgetable epic of vagabondia, written with such strange and appealing beauty by Mr. William J. Locke—"The Beloved Vagabond"—will be pleased to know that before long they will be able to see this moving story and its fascinating characters on the screen.

Mr. Carlyle Blackwell, the American film star, has just complete arrangements with the distinguished English novelist for a film faithfully dramatising the story that has endeared Mr. Locke to readers the world over. Elaborate preparations are being made for this super-production, in which the novelist is taking great interest. The first scenes will be made in about a fortnight.

Mr. Blackwell, who will himself play the part of Paragot, the beloved vagabond, has for some time been making active preparations for this film. He has selected with great care scenes in England and in France to be utilised in the production. The headquarters of London's artistic vagabondia in Covent Garden, described in the novel, will be faithfully produced, as will those of the care-free Bohemians in the Quartier Latin of Paris. There will also be ample opportunity for showing the beauty of the countryside of England and France.

Mr. B. E. Doxat-Pratt, who has a number of successful British films to his credit, will be associated with Mr. Blackwell in this production. The camera work will be in the charge of Mr. Walter Blakely, and the Alliance Studio at St. Margaret's will be used.

Mr. Blackwell has arranged with Astra National for the distribution of "The Beloved Vagabond" in the United Kingdom.

AN OPTIMISTIC OUTLOOK.

Mr. Phillipson, of First National, Confident.

MUCH is being said and written about depression in the industry and bad business at the pay-box, yet, according to Mr. Percy Phillipson, general sales manager of Associated First National, who has had heart-to-heart talks with responsible exhibitors up and down the country, patronage in general, whilst still leaving something to be desired, is by no means as poor as the chronic pessimists would have us believe.

Mr. Phillipson has just returned to London from a tour of the First National branches, and bases his opinions on expressions from exhibitors in representative centres, such as Birmingham, Cardiff, Manchester, Liverpool, and Leeds, and on the gratifying results First National are showing throughout the country in general.

Mr. Phillipson reports that the First National managers and sales staffs are now in occupation (so far as builders and decorators will allow!) of permanent premises at Bristol, Birmingham, Leeds, and Glasgow, and that in a few weeks' time the same will be true of Cardiff, Newcastle, Liverpool, Manchester, Dublin. Every facility will be at the disposal of exhibitors to see First National subjects conveniently and regularly, and arrange their business with the company's local representative in comfort. Mr. Phillipson was, on his tour, gratified by the number of old friends who took the opportunity of renewing their acquaintance with him, and of expressing their appreciation of First National products and the First National policy of "getting behind" the exhibitor with real and practical help in the way of advertising and exploitation.

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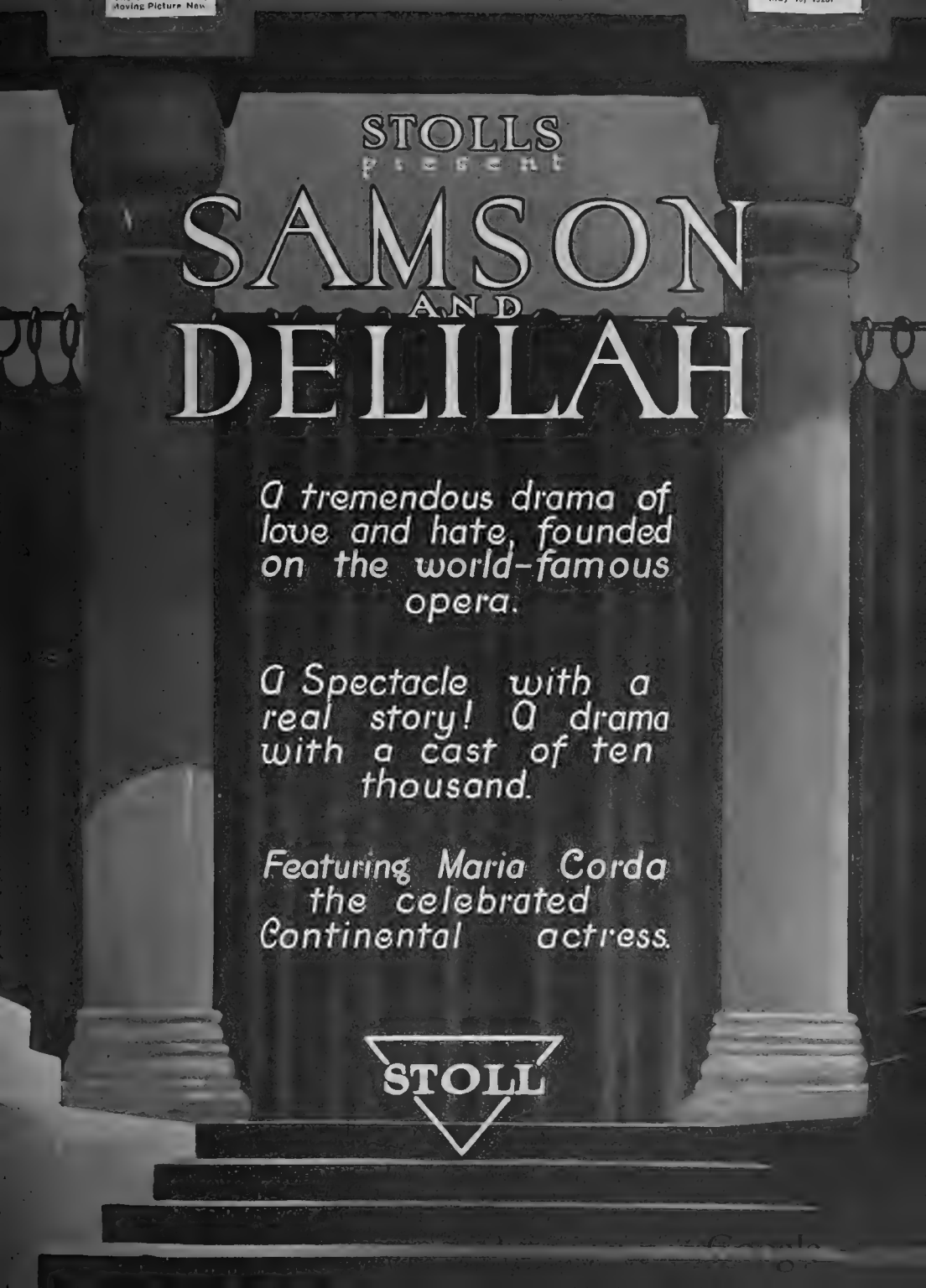
STOLLS
present
SAMSON
AND
DELILAH
A tremendous drama of love and hate, founded on the world-famous opera.
A Spectacle with a real story! A drama with a cast of ten thousand.
Featuring Maria Corda the celebrated Continental actress.
STOLL

May 19, 1923.

The Film Renter &
Moving Picture News

Moving Picture Ne

DELILAH

Presented by STOLLS

STOLL

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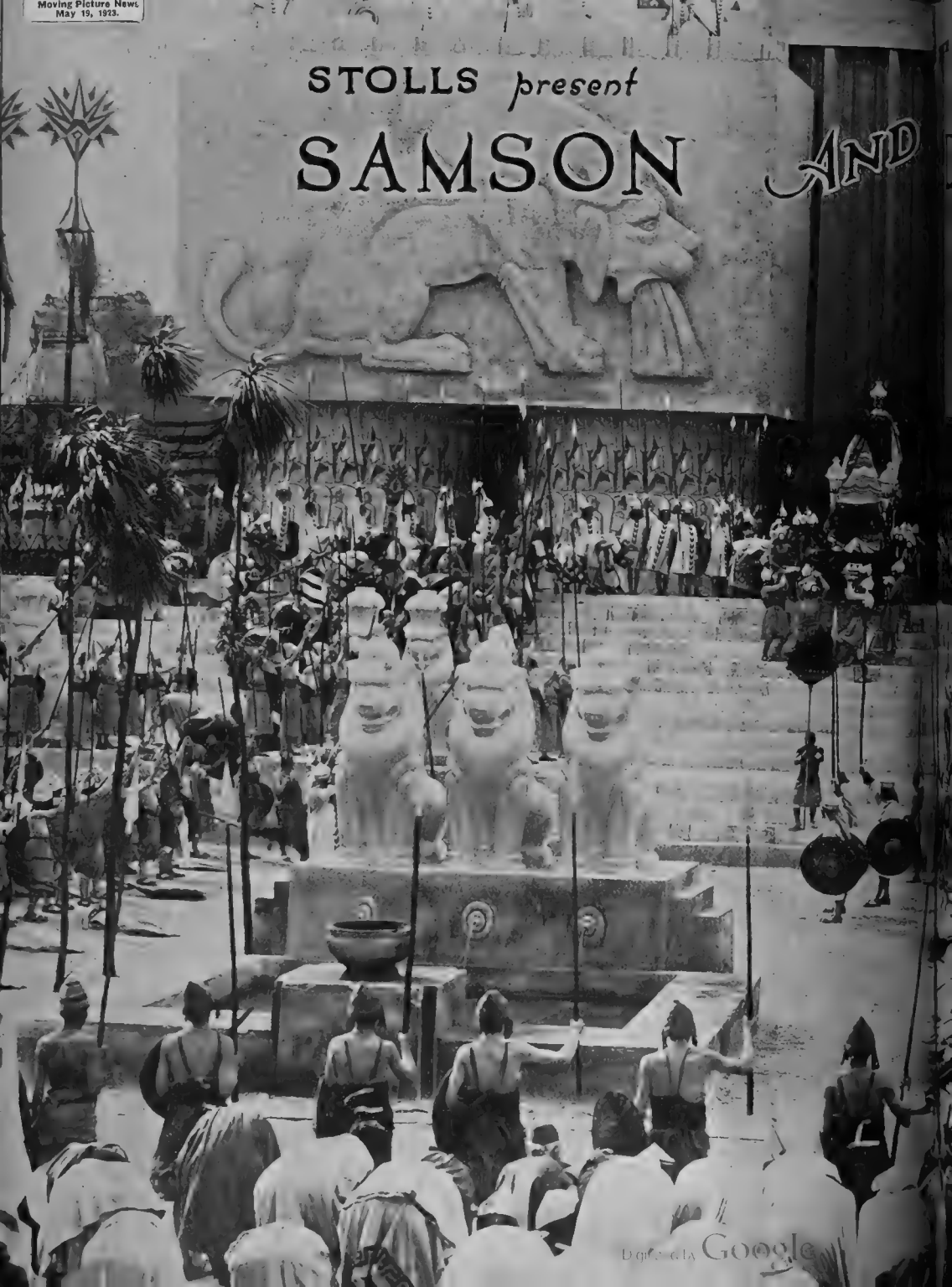
Moving Picture News
May 19, 1923.



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Moving Picture News
May 19, 1923.

May 19, 1921.

STOLLS *present*

SAMSON AND DELILAH

A gigantic picture of love and hate

STOLL

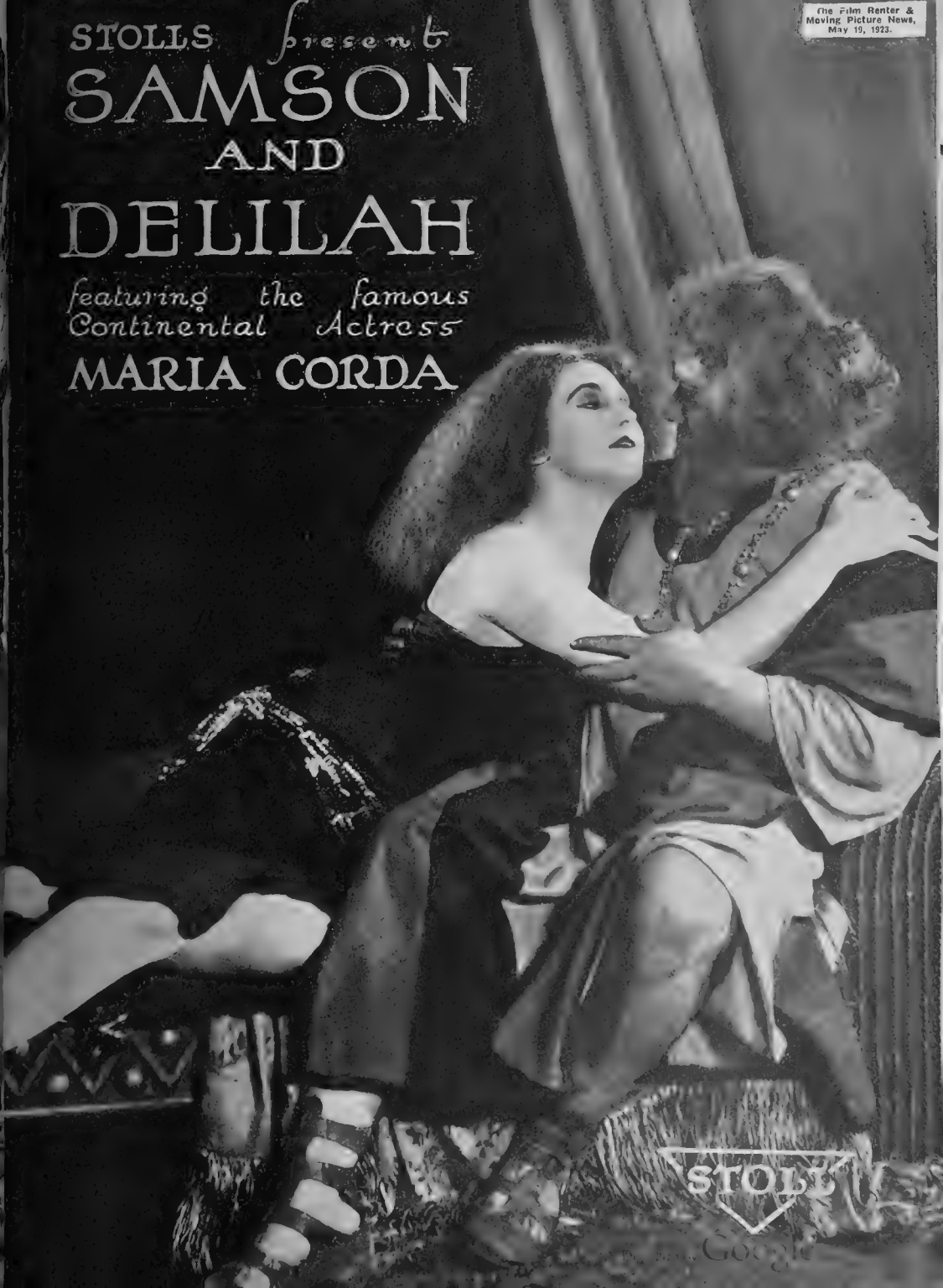
The Film Renter & Moving Picture News, May 19, 1923.

STOLLS present

SAMSON AND DELILAH

featuring the famous Continental Actress

MARIA CORDA



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SAMSON AND DELILAH

A tremendous pictorisation of the world famous opera

STOLL

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BRADFORD SHOWS & SHOWMEN

(From our own Correspondent).

BUSINESS in the kinemas in Bradford has been pretty good throughout the winter—indeed, very good, when one considers the two most adverse circumstances of exceptionally mild weather and a continued tightness of money following the long industrial slump. Conditions in the Bradford staple trade are improving only slowly, and it is to the credit of the kinema trade that it has made as much success as it has. Very wisely the managers have selected first-class fare in the main and have maintained this high standard in face of big "houses" and little, except in certain cases which one *could* name if it were desirable to do so.

"The Four Horsemen of the Apocalypse" had a fortnight's run at the Morley Street Picture House, the place bought recently by the New Century Pictures, Ltd., from the Labour Party. This was a notable success, considering that the picture had already made a big splash when showing at St. George's Hall—also the New Century Company—a few weeks previously, and St. George's Hall holds a very big audience, and was full every house. It is a success due as much to vigorous publicity and showmanship as to the merit of the picture itself, and it marks a striking point in the early career of Mr. Fred Ashurst as manager of this house. Mr. Ashurst came to Morley Street Picture House from the legitimate theatre; he was assistant manager of the Prince's Theatre, Bradford, before taking up the new duties on May 7.

Most of the city houses issue very attractive little folders, or more elaborate programs, and they serve a useful guide for patrons who desire to know what is coming along to the house before the ordinary advertising begins. Still, these things really are supposed to be a program of the show which the visitor is attending, and it was, to say the least, rather riling to patrons of one house recently when they found that the "program," whilst full of information as to the future, had not a solitary word about the show itself, either in relation to pictures or music. It was one of the best theatres, and one imagines some little mishap had occurred.

Suburban theatres, especially in the industrial areas, have found business very steady all the winter, and it remains so still. They have the advantage of lower prices than the city houses—because of lower expenses—and a saving in the absence of tramway fares. In regard to the latter, however, there was certainly a movement townwards when tramway fares were reduced from 2d. to 1½d. per stage. Now a scheme is about to be tried for weekly passes on the tramways here. The experiment is on one route only. Should it prove successful it will become general—and that will make a considerable difference to the benefit of city picture theatres, with their greater comfort and tasteful equipment.

GAUMONT'S NEW "BROMHEAD SPECIAL."

Mary Miles Minter, Maurice B. Flynn, Noble Johnson, and Bertram Grassby appear in the new Bromhead special, "Drums of Destiny," which Gaumont's will be trade showing very shortly.

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SCENE FROM "JEALOUSY."

Jealousy.

Powerfully acted drama of the sea. An excellent production that gets over, with a strong story and wonderful acting.

SWEDISH BIOGRAPH PRODUCTION.
RELEASED BY IDEAL FILMS.
Length, Six Reels.
Prerelease in London this week.

VICTOR SEASTROM, the famous Swedish actor, enjoys a great reputation in this country both as a producer and an actor, and successes such as "Thy Soul Shall Bear Witness" and "Love's Crucible" have borne testimony to the genius of this great screen personality. It is safe, however, to say that in "Jealousy," a six-reel picture which commenced a season at the New Oxford Theatre on Monday last, Mr. Seastrom has eclipsed anything he has ever done on the screen before, both from a production and acting point of view. This film features Matheson Lang as its chief artiste, but even Mr. Lang would probably agree that Victor Seastrom carries off the acting honours in this great photoplay. Seldom has a finer performance been given on the screen, and the fact that Mr. Seastrom entirely overshadows Matheson Lang in this picture is not due to any weakness on the part of Mr. Lang, but merely because this great Swedish producer-actor has a compelling personality which cannot fail to get over on the screen.

"Jealousy" is a story of the sea and is acted almost entirely on a sailing vessel by three people. Matheson Lang as the skipper, Victor Seastrom as the mate, and Jenny Hasselqvist as the wife of the captain. It is one of the strongest stories that ever went to make a successful film play. Briefly, its story shows John Steen, a rugged but jealous-minded captain of a schooner, who takes his wife to sea with him because on his return one day to find a former lover of hers, Dick Brand, paying a visit. Steen meets with financial troubles and is inveigled into taking a cargo of gunpowder. Inadvertently he ships Dick Brand as mate, and when he discovers his identity all his jealous passion surges back again. Dick discovers the true nature of the cargo and informs the crew, who immediately declare their intention of throwing it overboard. The skipper dominates the scene with a revolver and orders the mate to be lashed to a mast and flogged. His wife intervenes and saves the mate, but this only fans the jealous flame. She appeals to her husband, who denies her access to his cabin, and ultimately in a fit of rage knocks her off the poop. The mate, thinking she is killed, sets fire to the gunpowder in the hole, but whilst the fire is spreading remembers the child. He endeavours to prevent the result of his act, but is overcome by smoke. The crew, realising their danger, rush to the boats and in the nick of time the captain goes to the rescue of the mate, and with his wife and child gain a boat and launch it in time to pull away before the explosions occur which destroy the ship. Brand is injured and remains a friend of the family, and Steen is cured of his jealous passion.

The picture is remarkable for the sympathy that Victor Seastrom gains in the character of Dick Brand almost from the very start of the film. It is astonishing to see the magnificent manner in which this splendid artiste dominates the play throughout, making the part of a villain capture the sympathy of the entire audience. Matheson Lang gives, as the jealous captain, a very fine portrayal of his part, and if he is overshadowed by Seastrom, it does not mean that his performance is other than an extremely well-acted one. He makes the character of John Steen a very rugged personality, and carries a convincing atmosphere throughout the picture. Jenny Hasselqvist, as the wife, is consistently good, and if for no other reason this picture would be a big success mainly on account of its dramatic portrayal. In every other respect, however, "Jealousy" is a fine production. The scenes on board ship, notably when mutiny breaks out, are very well done, whilst the lighting is excellent in every respect. There are any number of gripping situations, and any exhibitor who wishes to give his patrons good, strong fare, cannot possibly do better than show them this photoplay. It is a sure success for any hall.—E.W.F.

SCENE FROM "LORNA DOONE."

Lorna Doone.

Blackmore's straight and vigorous story makes an attractive picture.

RELEASED BY FIRST NATIONAL.
Length, Six Reels.
Release Date, Immediately.

BLACKMORE'S "Lorna Doone" is a story to capture the imagination of youth, and there are few of its youthful readers who have not identified themselves with its virile John Ridd or the delightful character of Lorna herself. It possesses just that amount of thrilling adventure leading up

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Week's Pictures.

to the grand climax that holds the reader throughout, and—although this can never be done justice to on the screen—charms the sub-consciousness by the quality of its language. It is an ideal story for film interpretation because of its vigour, and in the Maurice Tourneur picture shown this week that vigour is given its full value, and the hand-to-hand encounter between John Ridd and Carver Doone, although it bears a very strong likeness to the same sort of struggle in a Western film, makes an excellent climax. Made in America, it is exceptionally well-dressed and set, and it is only in some of the country scenes that one longs for the authentic Devonshire.

Lorna and her mother, it will be remembered, are held up by the "Bloody Doones" of Bagworthy, a lawless band under the command of Sir Ensor Doone. Lorna alone survives, being brought up under Sir Ensor's care. Carver Doone, the villain of the piece, plans to marry her, and, fearing him, she agrees to call upon John Ridd, a sweetheart of her girlhood, to help her should she need his aid. Shortly after, Sir Ensor falls ill and Carver Doone takes advantage of this to abduct her with the intention of marrying her. She succeeds in sending a message to John Ridd, who effects a rescue by tearing a hole in the thatch of the banqueting hall and dropping on to the villain just as the wedding ceremony is about to be performed. A big fight ensues and Lorna is taken to the Ridd's home, much to the chagrin of Ruth, John's cousin, who loves him.

Later Lorna is claimed by the Countess of Granmere and goes to London, where she is one of the Court ladies at a Royal baptism. John Ridd happens to be present, and, having prevented an attack by assassins, is knighted. Ridd returns to Devonshire and Lorna follows, and their wedding is interrupted by an attack by the Doones, in which Lorna is injured. Ridd collects the Yeomen of the district and they attack the Doone's castle, but Carver escapes. Ridd pursues him, and the hand-to-hand fight ends in Carver Doone being hurled into a muddy pool and perishing. He returns almost broken-hearted at the thought that Lorna is dead, but finds her alive and recovering from the effects of her wound.

The continuous action of this film should make it popular with kinema patrons, and the desire for powerful situations will be fully met in this picture. Of the artistes, Madge Bellamy makes a very attractive Lorna. She does not indulge in the conventional simperings which some film actresses might have added to the picture. Indeed, she is the most convincing figure. John Bowers made a good John Ridd, but would have been more in keeping with the Blackmore figure had he been just a little more rugged.

Maurice Tourneur has done well with his effects, and the ancient carriages might have been the real thing. Here and there, as along the coast roads under the cliffs, the settings might have been real Devonshire; otherwise, the scenery was not so convincing. The story of Lorna Doone has made a film which will attract patrons, and that is what the exhibitor wants.

SCENE FROM "NEEKA OF THE NORTHLANDS."

Married Love.

Melodramatic production of special story written by Dr. Marie Stopes.

G. B. SAMUELSON PRODUCTION.
RELEASED BY NAPOLEON FILMS.
Length, Six Reels.
Release Date, Immediately.

IF the large audience which crowded the Shaftesbury Pavilion last week to see this picture were attracted by the thought that this photoplay would contain anything remotely connected with the book "Married Love," then they must have been exceedingly disappointed. A moment's reflection would have told them that such a picture could not possibly have been made and would not have been allowed to be shown. Therefore, they should not have been surprised when they found that "Married Love" was just an ordinary melodrama produced round a story which Dr. Stopes has specially written for the screen. The subject of Dr. Marie Stopes's story deals with the folly of poor people having large families and the misery that follows in their trail. It shows a very harassed mother of ten children living in sordid surroundings with a lazy husband. The eldest daughter is wooed by a young fireman, who is anxious to marry her. She resents the idea of marriage, pointing as an example the condition of her mother, who has had child after child, and is continually suffering as a result. Her father overhears her conversation and she leaves home, eventually securing a position as a domestic servant in a household where a small family live in perfect content. She inquires of her mistress the

SCENE FROM "ONLY A SHOPGIRL."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

reason and receives a good, practical lecture, as a result of which her views on marriage are immediately altered. A fire takes place at the house whilst her master and mistress are absent, and the fireman who rescues her from the burning room turns out to be her young lover, to whom she is reunited.

"Married Love" is a picture that, on its title, will undoubtedly attract numerous members of the public to any kinema where it is shown. If they come away disappointed because they have not seen what they imagined would be shown on the screen, it will not matter a great deal, because one cannot feel any very great measure of sympathy for them. It is by no means a great picture, nor does it pretend to be other than a drama containing a lesson that Dr. Stopes wishes to bring home to all and sundry embarking upon marriage. It has the advantage of being exceedingly well acted, Miss Lilian Hall Davis in particular giving a remarkably good performance as the daughter. Her work in this film entitles her to a place in the forefront of British screen actresses, and she is admirably supported by Miss Sydney Fairbrother as the harassed mother, and Mr. Sam Livesey as the husband. Rex Davies, as the young lover, is extremely unconvincing. His performance is feeble and inept to a degree and could have been immensely improved upon. There are many good scenes of London life, whilst the photography is quite adequate throughout.

"Married Love" will probably be called a showman's attraction, mainly on account of its title, but at the same time it is only fair to point out that, whilst this picture will attract a number of people, it is just as likely to have a reverse effect. It is purely a matter for the exhibitor himself to decide whether he is keeping up the standard of his hall by showing a picture with such a title.

Only a Shopgirl.

Average melodrama, in which fire scene brings thrills.

RELEASED BY WALTURDAW.
Length, 6,850 *ft.*
Release Date, *October*, 1923.

KINEMA patrons to whom melodrama is the breath of their nostrils, have in this picture the authentic article produced with skill, and thoroughly well cast and acted. Settings are effective and photography of a high order. Here and there are lengths which look as though footage had to be thought of, and incidents are introduced in places which are not really necessary to the story except, perhaps, as atmosphere, but as a production it is of a good standard.

The story, however, is rather less perfect and is somewhat conventional. Danny Mulvey, just released from prison, is sweetheart to the shopgirl, Josie Jerome (Mae Busch), and making her home his first call, he is useful in providing the necessary five dollars to pay the rent that a callous (very callous) landlord is threatening to distrain for. Josie, employed at a sort of super Woolworth-Selfridge's, keeps the home together over the head of her small and very precocious little sister. Slang, to judge by the sub-titles, is one of the chief accomplishments of the Jerome sisters, and use is made of it on all occasions.

Then Mame (Estelle Taylor), Danny's sister, appears dressed in the latest fashion. She is also a shopgirl—or was until James Watkins, the store manager, raised her to a position which gave her the title of his secretary, and "framed" Danny's arrest to get him out of the way. Josie protests against Mame's mode of living, concerning which Mrs. Watkins has her suspicions. Listening-in on the 'phone, the wife hears Brennan (Wallace Beery) accusing her husband of getting Danny put away so that he may be free with Mame. The next day Watkins dethrones Mame and endeavours to put Josie in her place, but circumstances are against him. Mrs. Watkins is listening at one door, Mame at another, and Danny is secreted in the office. When Watkins tries to make love to her, she dashes out the light with an ashtray. When the light is restored, Watkins is seen lying dead. Mrs. Watkins has entered, and Josie, accused of the crime, is arrested. The rest of the story tells how Danny gets himself arrested to save Josie, and how Mame saves Josie's sister from a burning tenement, getting badly burnt in the attempt. She dies in hospital, confessing that it was she who killed Watkins, and her confession saves Josie and Danny.

The latter part of the picture is rather hard to follow, but it is here that the thrills of the fire incident compensate. There is rushing about by fire engines and ambulances, and a lurid glow envelopes all.

In addition to the artistes mentioned, Josephine Adair does well as the "kid," Tully Marshall makes the most of a small part as shopwalker, and Willard Louis is the coarse store-manager to the life. Many patrons will overlook the familiar and melodramatic details for the general march towards the fire climax, and thus the picture will be voted by them a good entertainment. Others will be more critical.

Neeka of the Northlands.

Nell Shipman as outdoor girl, city dweller and aviatress in varied story.

RELEASED BY GAUMONT.
Length, 5,300 *ft.*
Release Date, *September* 20, 1923.

IN spite of the fact that this Nell Shipman picture changes its character so completely that its end could never have been predicted from its opening scenes, it keeps its hold upon the spectator very well. Some fine shots of wild scenery open the picture, after which the friendliness of Neeka for the wild creatures of the woods (without which no Nell Shipman picture would be complete) occupy a considerable length of film. Later, however, it becomes melodrama of the most vivid type and manages to close with a series of stunts indulged in from an aeroplane. It is a pity that the photography of the early scenes is not lighter, as many of the shots lose definition owing to being photographed upon their dark side.

Neeka is a free, light-hearted girl, enjoying the life of the forest and living with her old grandfather, Pierre le Mort, an old trapper and guide. To him is introduced Carslake, millionaire aircraft manufacturer, holidaying in the district, and the old man recognises the name as that of the man responsible for Neeka's existence and his daughter's shame. Pierre is horrified when he finds that Carslake's prospective son-in-law is making love to Neeka, fearing for her a like fate to that which befel her mother.

He attempts to kill him, but fails, and when Carslake returns he announces to Marion, his daughter, his intention to invite Neeka to come to the city, much to the other girl's disgust. Jean Moret, a blind ex-airman, is a great friend of Neeka's and is distressed at her going. Neeka, however, does not relish her new position and leaves the Carslake's house, only to be made a tool of by a rival firm wishing to gain plans of the aeroplane in which a world flight is to be undertaken. Meanwhile old Pierre, dying, returns to his home and gives Jean the copy of a marriage certificate, which proves Neeka legitimate, asking him to deliver it to Neeka. He attempts to do so, but the missive miscarries.

On the eve of the flight Neeka gets into the Carslake factory by aeroplane and ladder, steals the plans, and throws them out to her accomplice. Then the other members of the gang set

(*Continued on page* 41)

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STOLLS *present*

THE WANDERING JEW

WITH

MATHESON LANG

TRADE SHOW

Mr. Matheson Lang himself will appear in the prologue to this special picture at the Trade Presentation, and to suit Mr. Lang's convenience the date has been altered to

FRIDAY, JUNE 1, at 3 p.m.

LONDON PAVILION.

Google

May 19, 1923.

The Film Renter & Moving Picture News

STOLLS *present*

THE WANDERING JEW

WITH

MATHESON LANG

From the stage play by
E. TEMPLE THURSTON
Sole direction
MAURICE ELVEY

STOLL

STOLLS present

THE WANDERING JEW

with

MATHESON LANG

STOLL

TRADE SHOW:

LONDON PAVILION,
Friday, June 1, at 3 p.m.

Owing to the personal appearance of Mr. Matheson Lang in the prologue, exhibitors are specially asked to be in their seats in good time. The Circle has been entirely reserved for Exhibitors and Press, and there should be no fear of disappointment providing seats are taken up punctually.

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May 19, 1923.

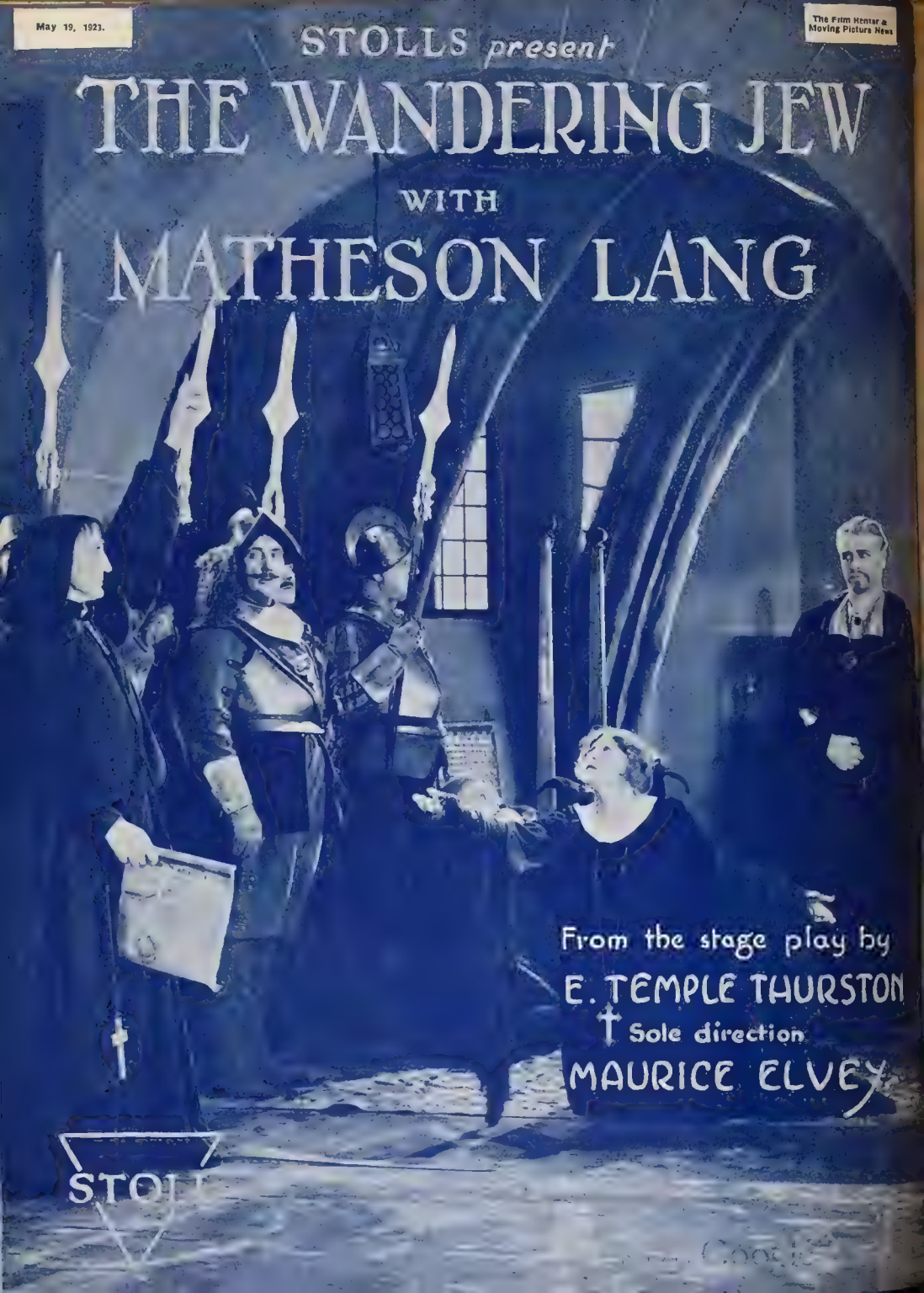
The Film Renter & Moving Picture News

STOLLS *present*

THE WANDERING JEW

WITH

MATHESON LANG



From the stage play by

E. TEMPLE THURSTON

Sole direction

MAURICE ELVEY

STOLL

W.&F.

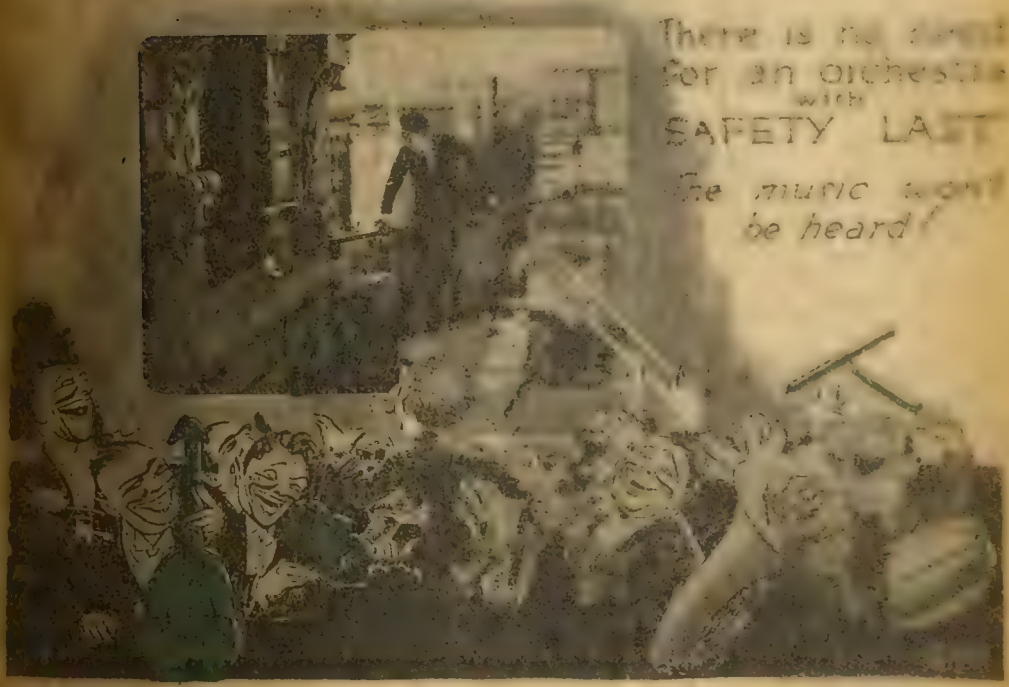
present

HAROLD LLOYD

in

"SAFETY LAST!"

SIX REELS OF LAUGHS AND THRILLS



TRADE SHOW
NEW OXFORD THEATRE
Tues: May 29th at 3 p.m.

W. & F.
FILM SERVICE LTD.
74-76, OLD COMPTON St. W.
PHONES – REGENT, 5734 / 5.

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W.&F.
present

HAROLD LLOYD

"SAFETY LAST!"

SIX REELS OF LAUGHS AND THRILLS

There is no need for an orchestra with "SAFETY LAST"

The music won't be heard!

TRADE SHOW
NEW OXFORD THEATRE
Tues: May 29th at 3 p.m.

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the latest and greatest

Pola Negri

success which broke all records at the Capitol Theatre N.Y.

AT THE

LONDON PAVILION

FRIDAY JUNE 15, at 3 p.m.

The Star, The Story, The Production are BIG in every detail.

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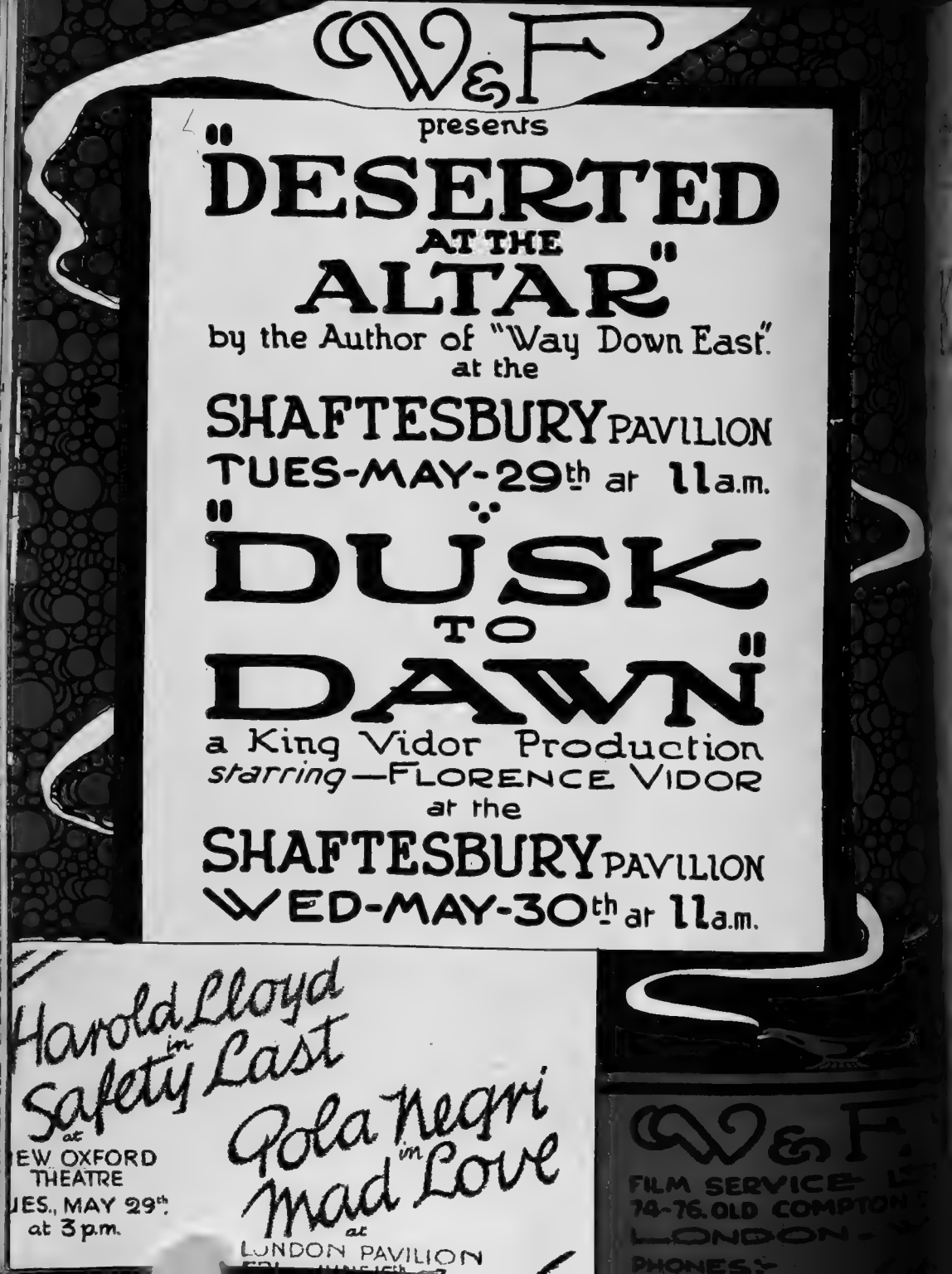
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presents
"DESERTED AT THE ALTAR"
by the Author of "Way Down East"
at the
SHAFTESBURY PAVILION
TUES-MAY-29th at 11a.m.
"DUSK TO DAWN"
a King Vidor Production
starring—FLORENCE VIDOR
at the
SHAFTESBURY PAVILION
WED-MAY-30th at 11a.m.
Harold Lloyd in Safety Last
at
EW OXFORD THEATRE
JES., MAY 29th
at 3 p.m.
Pola Negri in Mad Love
at
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AFRICAN FILM PRODUCTIONS, Ltd.,

have pleasure in submitting

A Re-issue of the Most Successful Film ever made from any of SIR H. RIDER HAGGARD'S Thrilling Romances

KING SOLOMON'S MINES

Newly Edited and entirely retitled by experts in New York.—

One of the most powerful drawing titles in the universe

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The Beau-Ideal of Holiday Pictures. If your audience loves adventure, romance, and thrills—this is what they'll love!

TRADE SHOW: NEW GALLERY KINEMA.

THURSDAY MAY 24, at 11 a.m.

Provincial Dates will be announced next week.

King Solomon's Mines will be preceded by 1 reel of a wonderful and unique series

"BIG GAME HUNTING AND NATIVE LIFE AND CUSTOMS IN KENYA COLONY."

(British East Africa)

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Critics call "house pac

IN America, the Home of Movies, they call a truly great achievement "The Cat's Pyjamas."

THIS is the last word in superlative praise.

THE London "Daily Express," always up-to-date, said in a half column description of

"ONLY A SHOP GIRL:"

As a house packer it is "The Cat's Pyjamas."

When a big London newspaper devotes a whole half column to a film there is only one thing for the exhibitor to do.

BOOK IT AND REAP!

THE WALTURDAW CO., LTD.,

46 Gerrard Street, London, W.1.

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it a
ker!"
EPIDEMIC OF FILM SENSATIONS.
THRILLS OF "ONLY A SHOP-GIRL."
BROADWAY AT NIGHT.
"Daily Express" Cinema Correspondent.
Such fascinating problems as the cause of girls leaving home, and the choice of route open to them at life's cross-roads, have recently received much attention from the screen. These delicate researches are ably continued in a new American picture called "Only a Shop-Girl," shown yesterday by the Wallurday Company at the New Gallery Kinema, in an "atmospheric" setting which reproduced all the electric signs of Broadway during the nocturnal rush-hour.
This elaborate Warner film turns a great departmental store inside out and reveals sinister shop managers and shapely shop-girls—they are called "sales-ladies"—leading lives of six-cylinder emotion and vertiginous velocity.
The shop manager, played with exotic eyes-work by Mr. Willard Lewis, promotes an orphan mannequin to be his secretary, on the frail plea that his wife, grimly studied by Miss Claire du Brey, misunderstands him. He coerces the girl, played by Miss Estelle Taylor of the "million-dollar back," by having her brother, her only protector, sent to gaol on a false charge.
DISSIPATION.
The girl enjoys a round of dissipation with the manager who then tires of her, and returns her like a shop-soiled article to her real lover, an attorney who drives a motor-lorry by day and studies law at night.
The manager transfers his attentions to another shop-girl, demurely played by Miss Mae Busch, who is engaged to the convict brother, now on ticket-of-leave.
The manager is murdered, and shop-girl No. 2 is arrested. Her [illegible] a vigorous character, then has himself arrested again without difficulty, and after being put through the "third degree," which seems to have a starvation basis, makes a sham confession to save his sweetheart.
Meantime, shop-girl No. 1, the cause of all the trouble, is trapped in a tenement house fire. She saves a baby from the flames, and while dying a heroine's death in hospital confesses to her attorney-lover that she murdered the manager.
ROUGH HOUSE.
There are mannequin parades, bargain sale and shop-lifting scenes, restaurant, dance hall, rough-house, prison, and fire escape episodes—every-thing but an earthquake or a shipwreck. Mr. Wallace Beery (of "Robin Hood" fame) is there as a Bowery tough, and Mr Tully Marshall as a shop-walker.
"Only a Shop-Girl" is not so much an entertainment as an epidemic. As a house-packer it is, if one may borrow a delightful phrase from its sponsors, the "cat's pyjamas." If there is a moral in the story it must have been left under the counter, because it was not on view during the stocktaking.

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THE FILM SENSATION OF THE AGE.

"MARRIED LOVE"

A STORY SPECIALLY WRITTEN
:: FOR THE SCREEN ::
BY

DR. MARIE STOPES

A Samuelson Production
With an ALL-STAR CAST, including

SYDNEY FAIRBROTHER, LILIAN HALL-DAVIES, SAM LIVESEY, REGINALD YORKE and REX DAVIES

The Film which will beat the Barometer.

Enquiries for Yorkshire and Lincolnshire:

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REVIEW OF NEW PRODUCTIONS—*Continued from page 32.*

fire to the hanger and destroy it. Neeka has, however, discovered two things: one, that Carslake is not her father; and two, that the plans really belong to Carslake's brother, who *is* her father. The aeroplanes are now on their way, one of them with Neeka's father's secret formula, but Neeka and her blind lover set out in another aeroplane, secure the downfall of the other, and rescue the plans. A parachute descent, a struggle in the sea, and rescue by the aeroplane ladder, and the two are off to a happy land together.

Of course, the latter part is far-fetched to a degree, for a blind aviator would know nothing of altitude or direction, and the chances of being able to circle round and dangle a ladder near the swimming woman is about one in ten million. It cannot be gainsaid, however, that the scene provides a stimulating bit of photoplay, and thus is justified one may imagine. At the point where the transatlantic flight is introduced, the action is somewhat confused, but perhaps this could be cleared by an elucidatory sub-title or two.

In addition to Nell Shipman, who acts a dual rôle most cloverly, George Berrell as Pierre gives a very good interpretation. The picture will make a good average booking for any hall.

Kindled Courage.

A Hoot Gibson picture for uncritical audiences.

RELEASED BY EUROPEAN.
Length 4,600 *ft.*
Release Date, August 20.

EUROPEAN'S picture this week is just an average Hoot Gibson picture, in which he interprets a part which he has almost made his own, that of an easy-going unassertive and good-natured lad who develops in a rough school. There is nothing out of the way in the picture, which is just a fair, average program picture, which will probably satisfy an uncritical audience.

Andy Walker innocently spoils a fancy billiard shot being made by the town bully. In order for him to escape the wrath he has thus incurred, it is necessary for him to "jump" a passing train. The brakeman finds him on the roof of the train and chases him to the rear end, where Andy slips inside the last car. Here he finds a couple of bandits whom the brakeman engages in a gun fight, resulting in the death of the bandits and the wounding of the brakeman. He is hailed at the next town as a hero for having captured the two desperate bandits and is made a deputy sheriff. His first assignment is to find Hugh Paxton, supposed to be a member of Overland Pete's gang. Paxton's sister, not knowing her brother's profession, has come to look for him and Andy goes off with her on the search. Late in the afternoon a storm comes up and they are forced to take shelter in an old ramshackle house, generally believed to be haunted. It is, however, the headquarters of Overland Pete and his gang. When Andy first set eyes on Betty he loved her, and during the trip his love had taken concrete form. Just as he was about to tell her all about it, Pete and his gang return. Thinking that his badge will protect him, Andy has boasted that he is out to get Overland Pete and his gang. Paxton has been wounded and is taken upstairs in a dying condition. Andy, discovering the identity of the men, starts a fight that goes on in the dark and ends up with the bandits all dead and Andy a real hero. With Betty he takes them back to town, where he is cheered and praised. After going back to his native town and giving the village bully the beating of his life, he goes, full speed ahead, to the nearest parson with Betty by his side.

Yellow Men and Gold.

Poor story possessing very little entertainment value.

RELEASED BY GOLDWYN.
Length, 5,200 ft.
Release Date, Not Yet Fixed.

THERE is little in this latest Goldwyn picture to recommend it to the notice of exhibitors, for the story is so utterly hackneyed and poor in its entertainment value that it is doubtful if it would ever make much of an impression on the most unsophisticated of audiences. It deals with our familiar friend, the buried treasure, and has the usual surprise ending, which, in this instance, does nothing to relieve the poorness of the story and the lack of interest one feels in the

SCENE FROM "YELLOW MEN AND GOLD."

entire photoplay. "Yellow Men and Gold" is a story of a young author who, when his manuscript has been rejected, hears a cry in a storm and comes across a dying man who has been murdered for the plan of some buried treasure supposed to be on an island. Parrish, the author, is watched by his neighbour, Carroll, who sees him find the wallet, and who offers to help Parrish get the treasure. Just as Parrish is about to embark on Carroll's ship he is doped and thrown into the sea, and his treasure plan taken from him. He is rescued by a girl on a sailing vessel, and to her he imparts the news that he still has the original plan in his possession. The schooner finds the treasure, and Carroll's party, who are on another part of the island, espy them, and a fight ensues between the two parties. Eventually Parrish overcomes his enemies, Carroll and the rest of the crowd are killed, and suddenly the film flashes back and we find that the whole story is nothing more or less than a novel that the author has written, and which has been accepted.

This picture has very little in it to recommend, for the whole story is so incredibly stupid and unreal that most kinema audiences would be bored to tears. The first part of the film is very dull, whilst the second part is nothing more than a procession of fights with fists and revolvers, with an ending that produces an irritated feeling at having one's time taken up over such impossible nonsense. It is a great pity that artistes such as Richard Dix and Helene Chadwick are wasted on this production. "Yellow Men and Gold" might prove successful to audiences that care for this kind of fare and are not too discriminating in their ideas of story value, but it by no means enhances the reputation of Goldwyn's.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

When Husbands Deceive.

A picture which should do good for any showman.

RELEASED BY W. & F.
Length, 5,800 *ft.*
Release Date, *December* 10, 1923.

WHEN the star of a film, in addition to her acting, has also written the story and scenario and provided the continuity, there is ground for confidence that her part will be thoughtfully interpreted, and Leah Baird, in "When Husbands Deceive," makes quite an attractive figure in this picture for which she has been responsible. The story is, upon the whole, a very good one. It opens with a suggestion that it is going to become conventional in its treatment, but works out on less stereotyped lines and tells itself with quite a good, holding interest.

SCENE FROM "WHEN HUSBANDS DECEIVE."

The opening shows the familiar broker's office and the familiar domestic interior, with Viola Baxter reclining on a couch, patting a huge hound and petting a toy monkey. But soon it moves off into a different atmosphere, carrying the story briskly with it. In the midst of her almost selfish happiness, Viola Baxter is informed by her guardian, Marshall Walsh, that Dick Fletcher, whom she loves, has stolen £2,000 worth of bonds. Really the bonds have been tricked away from Fletcher by Walsh. Walsh follows up his statement by proposing marriage, being successful. Viola finds that marrying in haste means repenting at leisure, for her husband immediately subjects her to harshness and induces her also to sign away her shares in an oilfield, which Walsh declares are valueless. A mischievous antic of the pet monkey in pulling papers from a safe reveals a letter showing the husband's statement is false, and later she finds her husband has been inducing a young girl staying with them to become intoxicated.

Fletcher has now passed out of the lives of Walsh and his wife and is earning his living as an artist. Walking in the street one day he sees the woman who was Walsh's tool in obtaining from him the bonds, and accusing her, learns of Walsh's part in the matter. He visits the Walsh's house to consult Viola first, but is seen by Walsh, who locks them in the room together and summons his friends to bear witness to the meeting. Brought before them, Viola turns prosecutor and accuses Walsh of defrauding her of her inheritance, placing the stigma of thief upon an innocent man, and seeking to buy immunity at the price of her good name. The stolen bonds are found in Walsh's safe and thus Dick's innocence is established.

Walsh plans revenge, and seizing a revolver attacks his wife, contemplating murder and suicide. Before he is able to carry out his plan, however, the Great Dane bounds into the room and attacks Walsh, not leaving him until life is extinct. Richard Fletcher is restored in public confidence and the way is clear to the union of the two lovers.

There are many little points in the picture which are effective in adding to the appeal and creating atmosphere, such as the dismal weather of the wedding day, when rain is seen beating against the window. The animals, too, have their part in the film and are not merely "decorations," the burgling of the safe by the monkey and the attack by the dog being instances of this. The ape, too, is responsible for the introduction of some funny business. The brunt of the acting falls upon Leah Baird, who makes of the character of Viola Baxter one to whom the sympathies of all beholders will go out. William Conklin has an ugly character to portray, but it is one in which he is not quite at home, and one gets annoyed rather than indignant with him for his wickedness. The photography and lighting of the picture is on a high plane, and it should be a safe proposition for any showman. It has a good exploiting title and an attractive subject.

The Beckett-Smith Fight.

Good work by cameramen.

RELEASED BY GAUMONT.
Release Date, *Immediately.*

GAUMONT'S are to be congratulated on the excellent film obtained of the Beckett-Smith fight. It is no easy matter to select the right material for a good picture of a fight that lasts seventeen rounds, and the cameramen who made it must have had their eyes skinned all the time. Two things in the film call for notice: one, the use which Smith made of his straight left; and the other, the clever ducking and rising again, which had the effect of forcing Beckett's left arm straight up into the air. The knock-out came with such suddenness that it is surprising that the cameramen were ready to record it.

The Land of Tutankhamen.

Scenic pictures of Egypt and a few of the Luxor Tomb.

RELEASED BY FOX.
Length, 850 *ft.*
Release Date, *Immediately.*

A FILM of the country and antiquities in the vicinity of Luxor was shown by Fox this week. The hotel at Luxor which housed the many visitors was shown, and the massive pillars and carvings and hieroglyphics on the broken temple walls were plainly seen. The work of clearing away the debris covering the entrance to the Egyptian King's tomb occupies a fair length, but it was certainly a mistake that a film now offering in this country and dealing with the world-famed tomb should have no reference whatever to those Britons whose perseverance and faith resulted in the treasures of the tomb being brought to light. Bill Adams claimed to have won the Battle of Waterloo: the ignoring of Lord Carnarvon and Mr. Howard Carter in this picture suggests that America will claim to have discovered the Luxor tomb. Until it is again reopened, interest in this wonderful find will probably remain dormant: when it awakens, it is doubtful if this film will possess sufficient direct interest to satisfy patrons.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Quicksands.

A good, ordinary Western release, with parts for Helen Chadwick and Richard Dix.

RELEASED BY WARDOUR.
Length, Six Reels.
Release Date, Not Yet Fixed.

"HE must either resign his position or arrest, for smuggling, the girl he loves." This sub-title, from the above-named film, indicates the sentimental conflict which takes place in the hero's mind during the crucial situation of the story. It is a battle between love and duty and, of course, love wins. But duty does not lose, for love's stratagem finds a way both to fulfil its own object and to keep within the law.

SCENE FROM "QUICKSANDS."

Naturally, there are other conflicts in this photoplay besides the sentimental one. We are out in the familiar Wild West, where physical violence of some sort crops up every five minutes. The following brief resumé gives an idea of the various provocative agencies at work:

In command of a military post in the south-west, Colonel Patterson keeps sharp look-out on a notorious "cantina" across the Mexican border where smugglers of narcotics make their rendezvous. Evidence has not yet been obtained, but "Silent" Krupz, Ferrago and "Cupid," with the others who haunt the place, are suspected. Colonel Patterson is worried about the disappearance of his son Matt, always weak and shiftless, but finds consolation in watching a love affair between his First Lieutenant and the Farrell girl, of whose father's business the Lieutenant knows nothing, though the Colonel does. On a visit to the "cantina" the Lieutenant recognises in a shambling youth the Colonel's son, now a drug addict, but Matt keeps secret a certain Spanish girl's identity, and the Lieutenant decides to say nothing yet. He is troubled about the Spanish girl and on his way back to the post explores a roadside cabin and discovers a black wig, sash and gown—her costume. He knows that she is the Farrell girl and believes her to be aiding the traffic in narcotics. Unknown to him, the girl is in terrible straits. Her father, who really is a Secret Service operative, has come to the "cantina" in response to information of the trap she has prepared. His mission is frustrated, however, by "Silent" Krupz, Ferrago and the drug ring, and in the fight that follows he is overpowered and imprisoned. But he has said nothing to involve his daughter. She is free to telegraph Colonel Patterson, who cannot act until authorised. The Lieutenant forgives the past in the girl's present need and is eager to go to her rescue, but cannot as a soldier. So the Colonel grants him leave of absence out of uniform. Meanwhile the girl is trying to reach her father when, revealed as a spy, she too is made prisoner. When the Lieutenant at last arrives, he steps into a hotbed of strife. Finally he fights his way to the room where the girl is and, for a time, holds the gang at bay. Downstairs the vilest of the gang has won, by the flip of a card, the right to go to the girl alone. The instant the Lieutenant is about to discharge his revolver sounds of approaching cavalry are heard. Colonel Patterson and his men drive into the "cantina," shooting down all who bar the way. Lieutenant and girl are rescued and Matt is restored to a forgiving father.

The chief parts in the drama are taken by Helen Chadwick as the girl, Richard Dix as the boy, Alan Hale as Ferrago, and Noah Beery as "Silent" Krupz. "Quicksands" is a good, ordinary Western picture. It breaks no new ground, but should suit audiences who like quick-fire stuff.

The Rocket Signal.

Improbable story of a headmistress's vacation.

RELEASED BY WALKER'S.
Length, 5,000 ft.
Release Date, November 22, 1923.

WHILE "The Rocket Signal," which Walker's Pictures showed at the Court Theatre on Tuesday last, has much to commend it from a scenic and histrionic viewpoint, the film can scarcely be hailed as a screen masterpiece. The weakness of its story and the antics of one of the principal characters militate against it to such an extent that the scenes which should appear to carry dramatic conviction degenerate in many cases to sheer bathos.

Briefly, the story deals with the holiday upon a deserted island of a schoolmistress who has a weakness for wearing masculine attire, and her niece, who is chemistry mistress at the school. The vacationists, however, do not find their solitude as complete as they anticipate, since the shack in which they are living has been used as the headquarters of a gang of crooks operating on the mainland, who are not long in making their displeasures apparent to the newcomers. The thieves had left a bottle containing nitro-glycerine in their shack, and when one of the gang attempts to retrieve it under cover of night, he is captured by the younger woman. She is surprised to recognise in him a prisoner who had escaped from his captors on the boat that brought her and her aunt to the island. The girl secures him, and the remainder of the gang who have remained under cover on a neighbouring islet, alarmed at his non-appearance, decide to follow him. Their emissary, who is really a Secret Service man, then reveals himself in his true colours by endeavouring to protect the two women and is being decidedly worsted when the girl threatens to blow up the building with the bottle of explosive. The gang is then secured pending the arrival of the police, when, to their chagrin, it transpires that what they believed to be nitro-glycerine was merely the elder woman's heart tonic. Her niece had discovered the deadly nature of the bottle's original contents and had replaced it with a harmless substitute.

It cannot be denied that despite one or two scenes which are individually good, the film as a whole fails to carry conviction. This is due in part to the extraordinary antics of the schoolmistress, who could, one imagines, were it not for the fact that her proclivities render it necessary for the holiday to be of the "deserted island" description, be easily dispensed with. Apart from this character, the acting throughout is on a very high plane, and this, coupled with the beauty of the exterior shots, should make the film quite a good booking proposition in the average hall.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Whom the Gods Would Destroy.

Melodramatic war picture which to-day is hopelessly out-of-date.

RELEASED BY INC. BRITISH RENTERS, LTD.
Length, 7,540 *ft.*
Release Date, Not Yet Fixed.

CANDIDLY, the only thought one has after viewing this production is what on earth induced this renting concern to put out a picture dealing with nothing but war throughout, and hopelessly out-of-date at that. Seven years ago this picture might conceivably have been a very great success, but at the present moment, released, as it will be, five years after the war has closed, when everybody is doing his utmost to forget the terrible times in which we lived, it seems an extraordinary thing that Incorporated British Renters should consider the time was ripe to put out a picture of this character. The whole photoplay deals with the Great War from beginning to end. It takes us back to pre-war days, when the Kaiser was plotting for world conquest. It shows us his lust of power, and picturises in very melodramatic fashion the meetings of the war lord and his generals, and how he and his spies schemed to dominate the world. The picture is practically war from start to finish, and contains bombardments galore, villages being razed to the ground, and long lines of German soldiers marching through Belgium. This picture might have been written by a fiction writer such as William Le Queux or Phillips Oppenheim, for it gives us the old, familiar incidents of the meeting of the spies, and introduces to us Count Bernstoff, Von Jagow, and other members of the German spy system, who have provided good copy for novelists all over the world. The entry of Britain into the war is depicted by way of a few hundred feet of topicals, showing a Dreadnought doing gun practice, a few soldiers marching to the station, and a group of sailors being drilled. That is the sole part, apparently, according to the American producer, that the Briton played in the war, for in every other section of this film America is boosted to the utmost. The story, in brief, is as follows :

Jack Randall, a young scientist, discovers a powerful explosive, and immediately becomes an object of value to the Prussian espionage system. With great cunning they offer him a chance to complete his scientific education in Berlin. His reign there, however, is short, for after protecting an unfortunate woman from a gang of blackguardly students he is expelled. He then goes to Belgium to stay with his mother's sister, the wife of an old chemist. He soon falls in love with Julie, the daughter of the house, and their affection is strengthened when she nurses him after an accident. But the war-clouds are already gathering, he is more than ever valuable to the Germans, and they try to regain his confidence. Before they can do so, however, war breaks out, and the peaceful village is over-run by Prussian soldiery. The old chemist and his wife are brutally done to death, and Julie is saved from worse than death by Jack's pluck and promptitude. Together they reach the Belgian lines and there part, Julie to wear the Red Cross, Jack to don a khaki uniform. Years elapse, the once beautiful village is little more than a heap of crumbling ruins, retribution has fallen upon the master-spy and his beautiful daughter, but Jack and Julie find the happiness which they thought lost for ever.

Jack Mulhall and Pauline Starke enact the principal parts quite satisfactorily, and the war scenes are well carried out. The various representations of German spies and the meetings of the war-lord and his Cabinet border on the ridiculous to-day. The plain fact of the matter is that this picture is hopelessly out-of-date, and the only question an exhibitor has to ask himself in presenting this photoplay is whether his audience are or are not sick and tired of anything to do with the war. As I have said before, if this picture had been released in 1917 it would probably have had a big success. To-day such success is very problematic, for, at a time when the world is forgetting, it hardly seems wise to bring back on the screen incidents and scenes that were better forgotten. E.W.F.

The Mystery of Dr. Fu-Manchu.

Excellent series of two-reelers, each complete in itself. Well acted and full of strong situations.

RELEASED BY THE STOLL FILM CO.
Length (15 *Episodes*), *Two Reels Each.*
Release Date, Not Yet Fixed.

WHEN Sax Rohmer created the character of Dr. Fu-Manchu, the satanic Chinaman whose evil personality made such fascinating reading, he secured a public of hundreds of thousands, who have eagerly bought every novel that Mr. Rohmer has written concerning this weird and sinister figure. Indeed, it is doubtful within the last few years if there has been a character in fiction so widely read as Fu-Manchu,

SCENE FROM "THE MYSTERY OF DR. FU-MANCHU."

and it is therefore safe to say that a film of this arresting personality would be eagerly awaited by the picture-loving public. Stoll's, therefore, are to be commended for their enterprise in filming "The Mystery of Dr. Fu-Manchu" in fifteen two-reel episodes, and if every one of these episodes is up to the standard of the four that we saw on Tuesday, then there is bound to be a very big demand for them from exhibitors and a bigger demand from picture-goers.

Fu-Manchu, as we have him pictured in the book, is an exceedingly difficult character to impersonate, but Stoll's have been fortunate in securing, in the person of Mr. Agar Lyons, an actor who, as nearly as possible, approaches the sinister creature of Sax Rohmer's imagination. The pictures, each of which is two reels in length, are complete in themselves and abound in thrills. Each tells a sensational story extremely well and has strong situations from beginning to end. They have the advantage of a well-balanced cast, including Fred Paul as Nayland Smith, who tracks Fu-Manchu down after being outwitted time and again to the end, where he triumphs. The first four of this series, which we saw on Tuesday, are each in their way not only extremely well produced, but so well acted that they will satisfy not only every reader of the book, but those who have not read the evil doings of Fu-Manchu. Each episode in this exciting serial deals with exploits of this evil personality who descends upon London, leaving a trail of crime in his path. As readers are probably aware, the stories of the exploits of this fascinating personality are sensational to a degree. He

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REVIEW OF NEW PRODUCTIONS—*Continued.*

removes his victims by means of snakes, adders, lizards, loathsome reptiles, Burmese, Ducoits and strange poisons. To secure the capture of this remarkable personality Nayland Smith, a commissioner of police, battles night and day to overcome him, eventually succeeding after hair-raising adventures of all kinds. In the pictures under review, the terrible machinations of this weird and sinister figure are portrayed with a vividness that is certain to have a remarkable appeal to all picture-goers. Each two-reeler tells its story clearly and contains enough material for a six-reel picture.

With the vast publicity campaign that is being inaugurated throughout the country, any real showman will jump at the chance of booking this series, which are certain to make a very big appeal to his audience.—E.W.F.

The Voice from the Minaret.

Norma Talmadge scores a triumph in this well-produced picture.

RELEASED BY FIRST NATIONAL.
Length, 6,000 ft.
Release Date, Immediately.

THIS film possesses just those attributes which will win for it hearty appreciation among all classes of patrons. Based upon Robert Hichens's story, which was afterwards dramatised and made a successful play, its hold upon the spectator is steady and its climax well worked up to and presented. So, with a good story, a well-chosen cast, sincere acting, attractive sets, and photography and lighting of a very high order, "A Voice from the Minaret" reaches a height in production which is no mean one. It is a great delight to see how Norma Talmadge in the leading rôle gives just that balance of artistic interpretation which means so much to a picture's success. The part of Lady Adrienne Carlyle is far from being an easy one to portray, but from the beginning to the end, by her acting of graciousness, disappointment, despair, hope, infatuation, renunciation, and at length the joy of reunion with the man for whom she would have dared so much, she makes of her character a fine study in emotion which is pulsatingly human.

The picture opens with a scene in India full of sunshine and brightness. It is the king's birthday, and besides the more formal celebrations a polo match has been arranged. Sir Leslie Carlyle, Governor of Bombay, sits in the official box with his young wife, and to them is introduced Andrew Fabian, a young theological student, who, being in India, is persuaded to take part in the game. He is invited to dine at the Carlyle's residence and, wishing for a chat with the Governor, is escorted into the garden by Lady Carlyle, where the latter is expected to be. Here they see the Governor accepting and reciprocating the affections of a notorious woman, and, distracted, the young wife plans to return to England to sue for divorce.

Arrived on the ship, she finds that Andrew Fabian is also a passenger on his way to Palestine, and with his suggestion that instead of seeking a divorce she should take part in a pilgrimage to the Holy Land, she at length complies. Arrived in Damascus, the voice of the Muezzin calling the faithful to prayer from his lofty minaret makes their consciences uneasy, but their mutual affection overcomes their uneasiness and they plan to penetrate still further into the desert. They are, however, prevented on two sides. Bishop Ellsworth, Fabian's spiritual sponsor, arrives unexpectedly and pleads with the young man not to sacrifice the career to which he has pledged himself, while a messenger from Sir Leslie Carlyle, travelling post haste, persuades Lady Adrienne to return to her husband.

The last act takes place in London. Sir Leslie has retired from his governorship, and with his wife resides in Bayswater, where Andrew has become the rector of a church. Adrienne rouses her husband's suspicion by going to hear him preach. He discovers that Andrew was in Damascus at the time his wife was there, and plans to trick them into a confession by making them believe that he has poisoned them. But, as a matter of fact, he has merely put a powerful heart stimulant into their coffee. In his despair over Adrienne's swooning condition, Andrew discloses his love. Only at that moment he becomes aware of the trick that has been played by the husband's mocking laughter. Sir Leslie has sent for certain church dignitaries in order to denounce Andrew, but before he can do so he collapses and dies in Andrew's arms.

The picture closes with Andrew and Adrienne again in Damascus happy and at peace, no longer fearful of "The Voice from the Minaret."

"The Voice from the Minaret" is definitely a Norma Talmadge picture, and she remains the most prominent memory. A very effectual contrast was the Sir Leslie of Edwin Stevens, who looked the Indian official to the life. The picture was screened under the direction of Frank Lloyd, who made "Oliver Twist" and "The Eternal Flame," but in this film he has produced better results than in the other two, and "The Voice from the Minaret" should find a welcoming public.

The Sun Worshippers.

An astronomical picture with a distinct appeal to laymen.

RELEASED BY UNITED THEATRES AND FILMS.
Length, 5,000 ft.
Release Date, Not Yet Fixed.

WHEN United Theatres and Films, Ltd., showed their picture of last year's eclipse at the American Company's Theatre, last Thursday week, one not unnaturally expected to see a film which, while being of special interest to those interested in astronomy, had no appeal to the average kinema-goer. The fact that this is not by any means the case—the elementary principles of astronomy in its relation to eclipses being made perfectly clear to anyone of average intelligence—enhances very considerably the value of the picture as a box-office proposition.

The film shows the party assembled at Perth for embarkation on the boat that is to carry them on the first stage of their journey. The scientists have the assistance and co-operation of Lieut.-Commander Quick and a party of men of the Australian Navy, with whose efficiency one is very forcibly struck. Arrived at their objective, Wallal, on Ninety Mile Beach, the party lose no time in erecting their instruments, and some amusing shots of the domestic life of the scientists are here shown. The great day dawns at last, and the film concludes with pictures of the preparations immediately prior to the eclipse and a good shot of the total obscuration of the sun.

A lighter interest is given to the film by the inclusion of several exceedingly interesting pictures of Australian aboriginals, whose quaint mannerisms and lively apprehensions of the wrath to come from the white men's "putting out the sun" enhance considerably the merits of the picture.

The photography is, on the whole, of a very poor description, but this, of course, is largely due to the climatic conditions which were endured by the explorers. It is impossible to give an accurate estimate of the film's box-office value, as the presentation it was given at the Press view left much to be desired. Properly edited and titled, however, it should prove a quite average attraction at higher-class kinemas.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

To Have and To Hold.

A romantic drama of the Jacobean era—stirring scenes by land and sea.

RELEASED BY FAMOUS-LASKY.

Length, Seven Reels.
Released, November 12.

THIS film introduces us to a little-known incident in English history which has been romanticised in a novel by Mary Johnston. It is the time of James I., and the colonists of Virginia are calling loudly for the maids of the "old country" to come out and be their wives. Accordingly, a "bride ship" is fitted out, and among the emigrants is a lady of noble birth, who is flying to escape the attentions of a certain Lord Carnal (not much ambiguity about the name). The latter is the king's favourite, and Lady Jocelyn Leigh is the king's ward, between which pair James has designed to make a match. But the best laid schemes even of English monarchs are apt to "gang aft agley," and as the picture proceeds it is not difficult to see that

SCENE FROM "TO HAVE AND TO HOLD."

Providence and the author combined have decided that Lady Jocelyn shall be wooed and wed by a rugged Virginian planter—one Captain Percy, noted for his courage and chivalry. A marriage mart is set up in the American colony, and after the heroine has been rescued from the assault of a brute by the Captain, she consents to become his bride. But, as is the manner of ladies on the stage and screen who docilely marry their protectors, she is seriously affronted when the Captain—rather sheepishly—tries to play the part of a husband *in posse* as well as *in esse*. This little misunderstanding, however, has to take a back seat when news arrives that my Lord Carnal has landed with the king's order to bring Jocelyn back to England. . . .

Then the real excitements of the film begin. Percy is imprisoned, but escapes with the help of his servant, Jeremy Sparrow, and rescues Jocelyn from Carnal's ship. Carnal, fighting Percy, falls over the side into the boat, and all four are caught in a storm and wrecked on an island, where a band of pirates are burying their captain. Percy fights three of them for the leadership, and all go aboard the pirate vessel. When an English ship appears and Percy will not let his band fight, they rebel. Percy puts Jocelyn and Sparrow into a boat, and prepares to blow up the ship before he leaves it. Carnal vainly tries to prevent him, and they both escape and reach the English ship. Carnal denounces Percy as a pirate, and when they get to England, Percy and Sparrow are imprisoned. The king welcomes Carnal and orders preparations for Jocelyn's wedding to the returned favourite. But the Duke of Buckingham, having enjoyed the favour of the king during Carnal's absence, contrives Percy's release. When the bridal couple appear, Percy throws himself in front of the king, and begs to be allowed to fight Carnal for Jocelyn. Buckingham craftily reminds James that Carnal is the best swordsman in Europe, so he consents. Percy, after a terrific fight, overcomes Carnal. The fickle monarch, finding his wounded ex-favourite hideous, says he doesn't want to see his face again, and commands Percy to take his place as Jocelyn's bridegroom.

This description, we are aware, is as breathless as the exploits referred to therein. But it would take a page to enumerate all the sensations by land and sea with which the picture is packed after the re-entry of Lord Carnal. They have to be seen to be believed. Especially the incidents at the Court of King James when the favourite is cast out after being beaten in a duel by Percy. The American reconstruction of English Court life in any age is a fearful and wonderful thing, and this sidelight on the Jacobean era is no exception to the rule.

But as the majority of English kinema-goers know no more—and probably care less—about English history than do the American producers, any romantic exaggeration in this part of the story will, no doubt, pass unnoticed. Altogether, in "To Have and To Hold," the exhibitor has a proposition by which he can profit if he cares to handle it properly. Fine acting is forthcoming from Bert Lytell as Percy and Betty Compson as Jocelyn, and the production values are of the usual Famous-Lasky excellence. As the period is that of the later part of the Seventeenth Century, we are spared the modern film fight with fists and furniture, and instead are given some pretty sword-play by the principal male protagonists.

Boss of Camp Four.

A series of fights, joined together by the story.

RELEASED BY FOX.

Length, Five Reels.

Release Date, February 18, 1924.

THAT the American patron, with his strong desire for rough and tumble fight, was the person whom this film was designed to satisfy, is evident throughout this picture. Indeed, it is questionable if there is another film in existence in which the story is either obscured or lifted along by such "scrapping" as is seen in "Boss of Camp Four."

The story is just an average one, following ordinary conventions, with no new path followed or even hinted at. Chet Fanning returned from the Great War and, taking a job out West, finds a plot on hand to delay the work, and ruin the boss. So he fights the obstructors, and keeps on fighting them until at last the work is satisfactorily settled. But before this is done, Chet's friend is bound and placed in the chamber with the explosive which is on the point of being detonated. Of course, there is a last-minute rescue and a girl waiting for the hero. One or two bright subtitles quicken a rather laggard interest, for fist fighting, when there is too much of it, can become intensely tedious.

For a certain class of audience this picture will have some sort of attraction, but except for the fact that Buck Jones and his friends are ever working hard fighting or being fought, there is not much to excite.

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REVIEW OF NEW PRODUCTIONS—*Continued*

Till We Meet Again.

A fine showman's picture with some really fine acting by Mae Marsh.

RELEASED BY W. & F.

Length, 5,800 ft.
Release Date, November 26.

IT is only in the closing scene of this picture that one realises why such a title as "Till We Meet Again" was chosen, and although it is not descriptive of the story as a whole, the strength of the incidents shown in the last hundred feet or so amply justify such a choice. These have in themselves little to do with the story beside providing it with its climax, but they are well-timed, and these, with the inspired acting of Mae Marsh, make the picture a proposition to be entertained by every showman.

SCENE FROM "TILL WE MEET AGAIN."

The acting of the star carries us over the frail places in the story with great success, and her portrayal of that uncontrollable whimpering which is to be seen expressed upon the faces of those whose nerves have given way was admirable. The incident which led up to this breakdown was almost too flimsy, but it served the picture's purpose.

While Marion Bates (Mae Marsh) is watching Henrietta Carter (Martha Mansfield) dance in the garden theatre on the beautiful estate of Mrs. Carter (Julia Swayne Gordon)—a very fine setting, by the way—a carelessly thrown match ignites her filmy frock. Marion is an orphan from the West and a new friend of the Carters. To recover from the nervous shock, which was the only result, Marion goes to a sanatorium, discovering too late that she has been tricked by her guardian, Arthur Montrose, and that she is in an insane asylum, from which no patient has escaped for fifteen years. Nevertheless, she escapes, and comes upon a lonely cottage in the woods. It happens to be the rendezvous of a gang of crooks, who take her in and she cooks for them, it being agreed that no questions should be asked on either side. Jim Brennan, leader of the gang, is deeply touched by her pathetic plight and her trust in him. When she learns that they are crooks she wants to leave, but agrees, as a last favour, to accompany them to the Spanish Inn, where they plan to pull off a big job.

A fight takes place here and she escapes, and, frantic and delirious, stumbles to a house where there is a light. It happens to be the house of her old friends, the Carters, and Robert Carter (whom she had never seen before) carries her to a couch. They are astounded at her story, as Montrose had told them that she had gone to her Western home. Then the truth concerning Montrose is out. He had tricked Marion into the renunciation of her property and had beggared the Carters, too. Montrose arrives, and Robert Carter appropriates the papers that Marion had innocently signed.

Returning home, Montrose is held up by burglars (Jim Brennan's gang), whom he induces to rob the Carter's house to get the papers. They do so, and Jim, entering the house, faces Marion, and learns that she has lost her heart to his old commanding officer in France, Captain Robert Carter, who had saved his life. A flashback shows this incident. Immediately the gang arrive, and, thinking Jim has double-crossed them, attack him, but not before he has signalled by radio to the police. The police appear and with them Robert Carter, who has been seeing some of his mother's guests home. When they break into the room Brennan is lying shot, but has enough strength to rise and salute his former officer with the words "Till we meet again" before collapsing on the floor. The reverent taking of the American flag from a portrait of George Washington to cover the body gives a fine end to this successful picture.

FAY COMPTON AS MARY QUEEN OF SCOTS.

Fay Compton's film work has won her such a host of admirers that it is interesting to learn that Mr. Denison Cliff has started on the eagerly awaited "Mary Queen of Scots," in which the clever actress will take the title part. Among the leading characters will be seen Fay Compton's sister, Ellen Compton, as Queen Elizabeth, Nancy Kenyon as Mary Fleming, and Dorothy Fane as Mary Beaton. The company will take the exterior scenes in Scotland, and it is reported that a considerable length of the picture will be made at Holyrood, Stirling, Lock Leven, and Fotheringay.

Rumour has it that Albert E. Smith may engage Ben Blue, the famous American stage comedian, to star in a series of film comedies.

SCENE FROM "LOVE IN THE DARK."

A First National Picture.

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SOUTH WALES NOTES

(From our Cardiff Correspondent.)

WELSH exhibitors are seriously thinking of commencing a campaign of "lobbying" in the House with regard to the question of Entertainments Tax, so long have they been waiting to hear something from the Chancellor of the Exchequer. They are making up their minds to spend time, money and energy in creating an opposition which will make the kinema industry respected in the House of Commons. Trade during the past fortnight has been simply shocking. A number of the renters have had a blank week, and exhibitors and renters are wearing very gloomy faces indeed. Practically empty halls are the order of the day, and altogether the trade in South Wales is about as bad as it can be.

Film Hirer's Failure.

William Arthur Phillips, a film hirer, appeared for his public examination at the Cardiff Bankruptcy Court last week. He pleaded, as one of the causes for his failure, that he was "misled by film travellers." In reply to questions by the official receiver (Mr. Ellis Owen), debtor said he carried on business at the Gem Kinema, Newport, and also at Aberbargoed, Hengoed and Tredegar. His unsecured liabilities amounted to £548 and there were no assets. He attributed the causes of his failure to "bad trade, heavy expenses, insufficient capital, and being misled by film travellers." He also admitted that, in addition, another reason was inexperience. He stated that he did not keep a record of what the entertainment stamps cost, and if he had he would be able to say what his takings were at Newport. He lost £229 on one contract alone. It was in June last year that he first knew that he could not pay his debts in full. The Official Receiver: And after June you entered into fresh contracts? Debtor: Not many. The Official Receiver: Knowing you were insolvent, how did you expect to pay? Debtor: I was hoping to fulfil all contracts. The examination was closed.

Kinemas Close Down.

Several Welsh kinemas have just closed down, and at the Exchange last Friday there were rumours that there would very soon be other kinemas added to the list of those given up. Halls at Resolven, in the Swansea Valley, at Builth Wells, and at Crickhowell have been shut for the summer season, whilst at Abersychan the Empire, which has been showing pictures, is turning over to variety.

Exhibitor's Operation.

One of the best known and most popular exhibitors in Wales, Mr. George Roberts, of the Grand Kinema, Porth, who has been unwell for some weeks, underwent an operation last week. His host of friends will be delighted to hear that he is rapidly recovering.

Tonyrefail Kinema Burnt Down.

Damage amounting to several thousand pounds was caused by a fire which broke out at the Grand Kinema, Thomastown, Tonyrefail, last week, destroying the kinema and a large billiard hall adjoining. The kinema was owned by Mr. Arthur Evans, and had only recently been erected. The only picture hall in the district, it had become a popular resort. The fire was discovered by a railway worker on the way home from work in the early hours of the morning, and he immediately gave the alarm. When the brigade arrived the building was a mass of flames, and in view of the inflammable nature of the contents and that the fire was fanned by a strong gale, the brigade were so hampered in their task that they were unable to save either the kinema or the billiard hall.

SCOTTISH NOTES.

(From our Glasgow Correspondent.)

WHAT was possibly the most disastrus outbreak of fire which has ever occurred in Paisley was that which took place a few days ago, when the Palace Picture Theatre was burnt to the ground. The total damages are estimated at £45,000, and it was only with great difficulty that the fire fighters managed to save the adjoining buildings, which for some time were in considerable danger. This kinema was only opened in March, 1920, and it was run by a local private company.

A Delightful Dinner.

I had the pleasure of being present at a dinner recently given in the Grosvenor Restaurant, Glasgow, in connection with the screening of the big film, "The Four Horsemen of the Apocalypse," at the local Coliseum Theatre. Those present included the Lord Provost of Glasgow (Sir Thomas Paxton) and Lady Paxton; a former Lord Provost of Glasgow in the person of Sir John Ure Primrose and Lady Primrose; Sir John Lindsay (Glasgow's popular Town Clerk); Sir John Samuel (Secretary to Glasgow's Lord Provost); Chief Constable W. D. Smith and other notables.

Tributes.

Mr. Vivian Van Damm (who is presenting the film at the Coliseum) related the success of the picture in London. He stated that when it was first presented there was only one drummer in the orchestra, but when they finished there were twenty-four drummers at the back of the orchestra. Replying to the toast of "The Press," Sir John Ure Primrose remarked that he was told by Lady Primrose (who saw the film in London) that never before had she seen such a demonstration of scenic art with all its adjuncts of music and effects.

"Betting Men."

Should public telephones be allowed in kinemas? This was the chief point which emerged at the annual Court for the licensing of places of entertainment recently held in the City Chambers, Glasgow, when objection was taken to the renewal of kinematographic licences for three picture houses on the ground that public telephones were installed. It was alleged that in one case the telephone was utilised rather frequently by betting men, and, in response to this complaint, the manager of the kinema in question stated that the telephones had been there since the place was opened, and he certainly would not encourage any such practice.

Inconveniencing the Public.

On behalf of one of the kinemas a solicitor stated that, if the Court desired, the public telephones would be withdrawn, but, at the same time, it had to be remembered that these were of great convenience to the public generally. Ladies who patronised the tea rooms frequently used the 'phone, and he (the agent) thought it would be a pity if the public were to be penalised because of a few betting men. The cases were adjourned for a month.

Laddie Cliff.

I had the pleasure of several interesting conversations with Mr. Laddie Cliff when he was recently appearing with his "Co-Optimists" at the King's Theatre, Glasgow, and he told me that he was looking forward with particular pleasure to addressing the members of the Glasgow Kinema Club at one of their social meetings. It may be recalled that when "The Card" film (starring Mr. Cliff) was first shown at Cranston's Picture House, Glasgow, it was responsible for record-breaking queues, and there is no doubt that if "Laddie" plays a leading part in any further films they will be greatly welcomed in the city.

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in

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By HENRI BATAILLE.

Granger-Davidson Special Production

Produced by ARTHUR ROOKE.

Photography by Leslie Eveleigh.

As played with great success at the New Theatre, London W.

TO BE TRADE SHOWN SHORTLY.

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Trade Movements in the Midlands.

New House on Old Site—W. G. Thompson: New Chairman of K.R.S.—Boxing Topicals—A Trade Show S.O.S.—Two Reel Thrills.

By our Birmingham Correspondent.

LAST week I chronicled the intention of the Birmingham Justices to ginger up promoters of new kinema schemes which had been hanging fire. The syndicate which secured Curzon Hall some five or six years ago, with the intention of erecting a thoroughly up-to-date picture house and concert hall on the site, are now credited with the desire to proceed during the next few weeks with the task of demolition. The capital necessary for carrying through the original scheme has been raised, and shortly Curzon Hall, the home of the National Dog Show and the first hall in which films were publicly screened in Birmingham, will disappear. Here it was that the Midland pioneer of the trade, Mr. Walter Jeffs, introduced topicals taken by himself nearly twenty years ago.

The Hippodrome.

After a somewhat chequered career as a circus, music-hall and kinema, the Birmingham Hippodrome, the property of Variety Theatres (Birmingham), Ltd., came into the market last week. The sale at the Grand Hotel drew a representative attendance of the Midland entertainments profession, and the bidding started at £20,000 and gradually rose to £32,000. That proved to be the final offer, and the property was withdrawn, the auctioneer announcing that the reserve figure was approximately £50,000.

Educating the Public.

The screen will probably be utilised by the Birmingham Safety First Council for educational purposes. At its last meeting the Council decided to seek the co-operation of kinema proprietors with a view to a film and slides being shown throughout the city. It was understood that Mr. Lewin P. Samuel, chairman of the C.E.A., had expressed his willingness to put the matter before the members at the next meeting of the branch.

New K.R.S. Chairman.

The Birmingham centre of the K.R.S. has just elected a chairman in succession to Mr. W. G. Thompson, of Gaumont's, who recently left Birmingham. At its annual meeting the centre appointed Mr. Leo Edgar, of Butcher's, vice-chairman, and last Friday week he was unanimously elected chairman.

Vitagraph's Latest.

While Mr. H. A. Winwood, of Vitagraph's, is doing well with "One Stolen Night" (Alice Calhoun) and "The Ninety and Nine," he anticipates that the first run of the latter at the New Lozells Picture House next week will be followed by a budget of inquiries from local exhibitors. He reminds exhibitors that on Wednesday next, at the Futurist, the stirring sea story by Morgan Robertson, "Masters of Men," will await them. This will be preceded by yet another Larry Semon comedy, "The Barnyard," and a Jimmy Aubrey laughter-maker in "Forward March."

Boxing Topicals.

Pathé's enterprise in securing the exclusive rights of the big fights has been well rewarded in the Midland territory. Mr. W. J. Wilson found plenty of competition for the Carpentier v. Nilles contest, which was shown at many of the kinemas in the Birmingham district on Saturday last, and he announces that he will also handle the forthcoming matches—Jack Bloomfield v. David Magill, and Carpentier v. Beckett.

A Trade-show S.O.S.

An S.O.S. to apathetic exhibitors comes from Mr. J. J. Corper, of Famous-Lasky, who recently commenced the screening of a new series of star productions. That attendance at these trade shows repays exhibitors is proved conclusively by the business done by those who booked "The Sheik," "Blood and Sand," "Three Live Ghosts," and "A Fool's Paradise." As Mr. Corper put it, his firm have reaped much satisfaction from the success exhibitors have secured with these productions. He believes that in "Manslaughter," "The Old Homestead," and last, but not least, "A Prodigal Knight," exhibitors who have not yet secured them will find a winning trio. Mr. Corper will shortly announce details of three supers for release towards the end of the year, for which all exhibitors should keep their eyes open. By the way, the Morris Cowley car, which his firm provided him with a few weeks ago, is proving a great boon in keeping in close personal touch with Midland exhibitors.

A Walturdaw Note.

Mr. Bertram Wilson, of Walturdaw's, was heartily congratulated upon the special presentation of "Only a Shopgirl" at his Scala trade show. The feature of it was the night scene on Broadway.

Two-reel Thrills.

Mr. Claude Solomon, of Stoll's, is now handling the first four of the series of two reelers from the famous Sax Rohmer stories, entitled "The Mystery of Dr. Fu Manchu." Even before the trade show he received numerous inquiries concerning this mystery series.

DOUGLAS FAIRBANKS AND NEW PRODUCTION.

DOUGLAS FAIRBANKS, after more than nine months of inactivity, is expected to start on his new picture, a tale of Bagdad, in a few weeks. Since last July, when the last scenes of "Robin Hood" were screened, Doug. has been casting around in search of a suitable vehicle. The present production will probably be called "Douglas Fairbanks in the Thief of Bagdad." Ten acres of land adjoining the rear of the studios have been purchased, and on this will be erected sets for the production. William C. Menzie and Irvin G. Martin are designing the sets. Martin is the man responsible for many of the artistic sets of "Robin Hood." The scenario was written by Edward Knoblock.

The Pickford-Fairbanks lot is buzzing with activity. Mary is shooting scenes in the Spanish story, while tests are being made of sets and costumes for Doug.'s new picture.

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Trade in the Yorkshire Territory.

Kinema Exchange Sportsmen—Peggy Hyland at Huddersfield —Carlton Kinema Sold—Castleford House Burned Down—Welcome Weather Changes.

From our Leeds Correspondent.

THE Yorkshire Kinema Trade Cricket Club has now got well into its stride, and is making a very creditable showing at the opening of the season. There is but one complaint. On several occasions last season, and two occasions this season, the club has been badly let down through members who had promised to play failing to turn up. In some cases the matches proved to be a fiasco, and so the committee have passed the following rule, with a hope that members will show some interest in the club and help to make it a success:

"That any member who has been selected to play, and who has signified his intention of playing, and who is not present at the match, shall be fined 5s. unless he gives to the committee a reasonable excuse for not being present."

A good selection of fixtures has been arranged, and some enjoyable afternoons are assured for both players and spectators if only members will take a personal interest in the club.

For the Kinema Anglers.

A very interesting lecture was given in the trade theatre of the Kinema Exchange on Wednesday evening, when, for the benefit of members of the Yorkshire Kinema Exchange Angling Club, and any others in the trade interested in the sport, Mr. J. H. R. Bazley, a well-known Yorkshire angler, gave a paper on "Angling." There was a big turn-up, including many sportsmen outside the trade, members of affiliated angling clubs.

Peggy Hyland Visits Huddersfield.

Peggy Hyland is down in Yorkshire this week-end for the purpose of opening the Princess Picture House at Huddersfield, the new house of Mr. Friedman, with its seating capacity of 1,000 and its café and dancing hall, the two latter portions of the building to be completed and opened later. Mr. Friedman opened with "Shifting Sands," in which Miss Hyland "stars."

Peace with the P.R.S.

Mr. T. Herbert Kaye, the chairman of the Leeds Branch of the C.E.A., announced at a meeting of Yorkshire exhibitors that there was an excellent reason for believing that they were on the threshold of coming to a very satisfactory arrangement with the Performing Rights Society. Yorkshire exhibitors are curious to know what this new arrangement can be.

Sale of the Carlton Kinema.

The Carlton Kinema, one of the inner circle of Leeds suburban houses, erected during the war boom, was put up for auction last week, and was bought, it is understood, by two of the old directors for £5,200. The house recently had a new balcony put in, and accommodates about 950 people.

Castleford Kinema Burned Down.

The Crown Picture Palace at Castleford, the property of Mr. A. J. Campy, which seated 650 people, and had recently been redecorated, has been completely destroyed by fire, the origin of which is not known. There is nothing left but the four bare walls and a mass of twisted metal-work that had supported the roof. The damage is estimated at £5,000, and is partly covered by insurance.

A Harehills Sunday Concert.

One of the most successful and most enjoyable of the series of Sunday evening concerts held by Leeds exhibitors as a means of raising £250 for the Lord Mayor's Fund for providing teas for necessitous mothers at the Leeds Babies' Welcome was held at the Harehills Picture House under the very capable direction of our old friend, Alf. Collingham. The weather was chill and showery, favouring a Sunday evening concert, and over £12 was taken at the doors. The effort will raise at least £20 for the fund.

Welcome Weather Change.

The question of weather, by the way, has popped up again, this time in favour of the exhibitor. The week of warm, summer-like weather three weeks or a month ago has been followed by a return of chill and showery weather, which has sent the people into the kinemas. The change has been very welcome to the exhibitors.

F. W. Kilner in Leeds.

Mr. F. W. Kilner was in Leeds the other day to impart to Bob Bruce, the Yorkshire manager, and Yorkshire exhibitors particulars of the forthcoming new program, the advice to exhibitors bureau, and the new exploitation ideas. "The Madonna in Chains" is to lead an attractive half-dozen feature films. Exhibitors will also be pleased to hear that there are more of those first-class comedies recently offered by Kilner.

BARROW-IN-FURNESS NOTES.

MESSRS. GEO. LABAN and William Ramsay have been re-elected directors of the Whitehaven Gaiety Picture Palace.

* * * *

Managers throughout the Furness and South Cumberland area continue to report unsatisfactory business, and the summer season is not anticipated gleefully from a box-office point of view. One optimistic manager remarks that this coming summer may be like the last—"a wash-out."

* * * *

The kinema erected at Carnforth a year or two ago was the scene of a disastrous fire on Sunday. Early in the morning flames were seen coming from the building, and although the fire brigade was promptly on the spot the interior was practically gutted. It is surmised that the conflagration was due to a careless smoker throwing down a cigarette end in the gallery on Saturday night.

* * * *

Industry in Barrow has had a further set-back by the boiler-makers' dispute, and about 400 men are already idle in consequence. This, added to the 9,000 already walking the streets, makes the prospect rather gloomy for caterers of amusement. When the dispute is settled there is quite a large amount of shipbuilding work to go on with, and the shipyard, which is the mainstay of the town, will, given an absence from trade troubles, be much busier this summer than it has been for two years.

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The biggest draw for 1923—The Proved Success.

MORALITY

A Powerful Production that should be seen by all classes.

Copy of Letter from

ALD. A. G. SLINN,
8, Market Square,
Northampton.

I am writing to express my appreciation of the picture "**MORALITY**" which I saw last evening at the St. James Cinema, Northampton.

It is indeed a very powerful production and should do a considerable amount of good to both sexes and all ages, (except of course the very young) in drawing attention to the very grave evil in society which you are aware I am interested in combatting. The picture is in no way coarse or lewd and the connecting words could not possibly offend the most fastidious.

I hope you will continue to have good houses and that the proprietors of the picture will secure bookings wherever possible. I can recommend the picture as a strong dramatic conception and also a powerful propaganda force.

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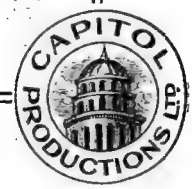

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News and Notes from Newcastle.

General Council in the North—The Church and the Kinema—New Advertising Scheme—Local Successes.

From our Newcastle Correspondent.

THE meeting of the General Council of the C.E.A. in Newcastle last week was shorn of the elaborateness which had characterised such functions in the past. Owing to lavish entertainment provided previously, struggling branches have been compelled to refrain from inviting the Council to their areas, with the result that the object of the Council to get more directly in touch with the members of the various branches throughout the country has been somewhat impeded. The only entertainment provided for the Council by the Northern Branch was a luncheon, which afforded members of the General Council and the Northern exhibitors an opportunity to meet in a social way. The members of the branch gave the Council to understand that the reason they had restricted the entertainment to the luncheon was in order that the less prosperous branches might be able to have a visit from the Council, and thereby establish a unity between them and the Council. The action of the Northern Branch was highly commended by the General Council.

Churches and Kinema.

The churches of various denominations are more and more directing their attention to the kinematograph, and see in it a great many potentialities for the education of the rising generation. Naturally, the clerical mind turns to the religious side of the question, and the uses to which the kinema could be put as a religious instructor. Consequently there are criticisms of the class of pictures screened at entertainments in the public halls to-day. The Rev. W. J. Teague, of the Sandyford Road United Methodist Church, Newcastle, in the course of an address on "The Kinema and the Child" to the members of the Young People's Guild connected with the church, said that he was not there to condemn the kinema trade; but it was the business of the church, the Sunday School, education authorities, and parents to condemn anything filmed that had evil influences and destroyed the higher ideals of the young life of to-day. He took exception to the type of films which were debasing in character, as they were inimical to the loftier ideals. He questioned if five per cent. of the films produced could be classed as having real educational value. There were immense possibilities in the film world educationally, but they had not as yet been explored and utilised.

A New Advertising Stunt.

The management of the Empire Cinema, Newcastle, has struck out on a novel and interesting line. They are printing artistic cards announcing the films being screened at the theatre. When the run of the picture is finished the cards are handed over to the renter handling the film, the object being that he should hand them on to the exhibitors at the smaller halls as extra publicity matter, the exhibitors in their turn to return them to the renter for the use of other exhibitors. This is a system that might with advantage be copied by the larger theatres, and would no doubt prove of great assistance to both renters and exhibitors.

Extensively Booked.

Mr. Harry Faid, territorial manager for Pearl Films, has commenced booking on the reissue of "The Kid," which, he tells me, has already been pretty extensively booked. The new reflector arc lamp Mr. Faid is handling on behalf of his firm continues to attract good business.

Return Visit.

"The Shiek" has proved such a popular attraction at the Stoll Picture House, Newcastle, that last week it paid a return visit, and again had a fine reception. This film is handled by Famous-Lasky, and Mr. J. G. Middleton, the local manager, states that among the many attractions he has to offer, "The Old Homestead" and "Over the Border" have been in big demand.

"LIGHTS OF LONDON" UP-TO-DATE.

Nigel Barrie and Wanda Hawley in the leading roles

CAPTAIN CALVERT commences active production of the Gaumont film version of the late George R. Sims's most popular melodrama, "The Lights of London," on Monday, when an Oxford and Cambridge boat race will be staged with Nigel Barrie in the heroic rôle in the picture, stroking a supposedly Oxford eight. Wanda Hawley is playing the leading feminine rôle as Bess Marks. "The Lights of London," she thinks, will give her even better opportunities than "Fires of Fate," at any rate, so far as character work is concerned. The remainder of the cast will include Walburton Gamble in the "heavy" rôle, as Clifford Armitage. Gamble made a big hit as "Spider" in the film version of "The Silver King," and his rôle in "The Lights of London" is very similar. James Lindsay is playing the part of Seth Preen, Mary Clare the part of Hetty Preen. Cecil Morton Yorke is Sir Oliver Armitage, and Harding Steerman is Bertram Marks. The fine character parts of Old Jarvis and Mrs. Jarvis have not yet been definitely filled, but it is almost certain that two of our biggest character players will appear in these parts. As they will not be required for at least a month, contracts have not yet been signed for these people, and in the interim the Gaumont Company will not divulge names.

Captain Calvert made the interesting admission that in view of the fact that the old stage production of "The Lights of London" is practically unknown to the younger generations, he has decided to cut out old conventions, especially in regard to characters, and present the melodrama as an up-to-date story. In fact, it will be a 1923 version, and not the Victorian version of "The Lights of London." Incidentally, this decision will also give him an opportunity to introduce additional dramatic effects, and the success of the picture will depend entirely upon its rapid fire action and sequence of dramatic thrills, which will include a very big fire scene, and also a motor-boat chase and fight on the Thames. "We are aiming," said Captain Calvert, "to make 'The Lights of London' the biggest film melodrama ever produced in England, and with the story and situations I have before me there is every reasonable prospect of success. I anticipate that with the amount of action in the picture we shall not get through with the production under much less than three months."

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ROUND THE MANCHESTER TRADE

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

"Morality" and the Censorship—Spindles and Spools; the Depression in Lancashire—Fox Concessions—"Married Love" to be shown by Fred White—Dillon Trading Co.'s New Program—Warner Output for F.B.O.—Future of Theatre Royal.

THE cause of "Morality" (with a big M and in "quotes") has been considerably advanced by the decision given by the Stoke justices last week in favour of the Kozy Picture House, Trent Vale. The matter is reported fully on another page, and it is easy to see that a far bigger issue is involved in a case like this than the fate of one particular picture or picture house. Nothing less than the whole question of film censorship, as it affects the provincial theatres, is raised by this action; and though settled as regards the showing of "Morality" in the Stoke area, it leaves the trade as a whole in the counties as exposed as ever between the cross-fires of the British Board of Film Censors and the local authorities.

Watch Committees and the Censor.

It is well-known, of course, that Mr. O'Connor's certificate (or lack of it) has not the same validity outside the area of the London County Council as it has within it. Many provincial Licensing Committees make it a condition that films must not be shown which do not bear this certificate. But others (such as that in Manchester, itself, for instance) do not by any means regard the Censor as an authority from whom there can be no appeal. As Mr. Saul Harris, of Capitol Productions (the company owning "Morality") told the Stoke magistrates, "most of the big towns in Lancashire and Yorkshire do not attach any importance to the British Board of Film Censors"—*e.g.*, the Manchester Watch Committee banned "Foolish Wives" and accepted "Cocaine" in the teeth of the Board's ruling in each.

Precaution and Prohibition.

It would appear, in fact, that whenever any licensing authority's proviso of making the Censor's certificate a condition of allowing films to be exhibited is tested, it is judged to be *ultra vires*. As Judge Lawrence summed up in a case referred to at the end of our report: ". . . No film should be exhibited which has not passed somebody, but that person must not be a dictator. . . . It must be a matter of precaution only, and not of absolute prohibition." The voluntary Trade Censorship has worked tolerably well under the presidency of the very urbane and approachable chief, who has celebrated his 75th birthday with universal honour this week. But though the trade as a whole may support his authority in the abstract, there are concrete cases (such as this of "Morality") where kinema interests are not inclined to accommodate themselves to his ruling. "Morality" was not submitted to the Censor because of his unwritten law that films of a "propaganda" nature would not be passed. That law may be wise or otherwise. The point is that it is the Censor's law, and not the law of the Law Courts.

The Weather and the Worker.

Our "weather" note last week, coupled with the gentle reminder that exhibitors need not be miserable because the summer is "a cumin' in," has been treated very ironically—by the weather itself. Oh, to be in Manchester now that May is here! If darkness, cold, blinding rains, snowstorms, thunderstorms, and other kinds of atmospheric unpleasantness were invariably good for the kinemas, they should all have been doing a roaring business this past week. But another sort of gloom—not so quickly dispelled—hangs over Lancashire just at present, and till it vanishes any undue optimism would be misplaced. The Lancashire workers are suffering from lack of adequate employment, and, consequently, the jingle of coin at the kinema box-office is not so brisk as it might be.

Cotton and the Kinema.

The villain of the piece, of course, is cotton. When the cotton market is dull (in many parts of the world at the moment it is not only dull, but dead), then Lancashire is depressed, trade generally is in the doldrums, and the entertainment trade is one of the first to feel the slump. I was discussing the outlook for films with Mr. Agnew, of Gaumont's, during the week. We were in the middle of a bright May fog at the time, and so far as the weather was concerned it didn't look as though the exhibitor had much to fear from the summer. In Manchester every prospect pleases, in the picture sense, just now, and only money is vile. "But until markets begin to boom again for our staple industry," remarked Mr. Agnew, "bad weather or good won't make much difference here. It is useless to look for any steady prosperity in the amusement trades while the mills are either slack or closed." This is a true bill. The activity of the spindles reacts automatically on the demand for the pictures. As regards the latter, we have practically solved the problem of production and distribution. We are only waiting for the consumer to come along in force to get all parts of the industry humming once more. Needless to add, Gaumont's have, as usual, features long and short to suit all tastes, and are ready for the biggest sized boom as soon as it comes along.

Future of Theatre Royal.

So the Theatre Royal is to continue as a picture house. Rumours were afloat that it might shortly revert to the purpose for which it was built, and hold aloft the banner of drama once more in the city. But Mr. J. M. Emery, who, with the Marquis de Amodio, has recently purchased the theatre on behalf of a syndicate, states that it is not intended at present, at all events, to change the nature of the existing form of entertainment.

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ROUND THE MANCHESTER TRADE—*Continued.*

Warner Films for F.B.O.

The next important program to be shown by F.B.O. will be the Warner Screen Classics, particulars of which were announced in this journal some months ago, when it became known that the company had acquired the Warner output for the United Kingdom. The coming films (all of which are based on well-known American novels) comprise "Main Street," "Brass," "Rags to Riches," "The Little Church Round the Corner," "Heroes of the Street," and "Beautiful and Damned." Wesley Barry is featured in two of these pictures, and all contain a strong star cast. They are booked for release fortnightly from November 12, 1923, to January 28, 1924.

Fox Concessions.

Mr. R. F. Dawes, of Fox, announces for local distribution the official film of the Carnarvon exploration in Egypt, entitled, "The Land of Tutan-k-hamen." This is in one reel of 850 feet, and contains scenes not previously seen on the screen in connection with the great Egyptian discovery. By the way, it is of interest to learn that in order to cope with the (alleged) summer months Fox are making special concessions to exhibitors in regard to some of their Giant Specials. These include "The Queen of Sheba," "Monte Cristo," "A Fool There Was," and "My Friend the Devil." It would be worth while for exhibitors in this territory to make a serious study of some of these offerings when filling dates between now and September. The Fox educational pictures—single reels of instruction and amusement—should also not be overlooked.

"Married Love."

One of the most notable trade shows held recently in London was that of the Napoleon film, "Married Love." It attracted a large amount not only of trade, but of public, interest—so much so, in fact, that the Shaftesbury Pavilion, where the show was held, was not big enough to hold the crowd who wanted to see it. Naturally, Mr. Fred White, who is handling the film for the Lancashire area, was gratified at the reception accorded to the picture in the Metropolis, and he anticipates a similar success when "Married Love" is shown at the Gaiety on June 1. There is much virtue in a title; and in this one Fred White has an attraction which is bound to excite a good deal of curiosity.

"The Golem" and the Watch Committee.

Strange are the ways of Watch Committees. I hear that the little cherubs who sit up aloft in Manchester watching over the fate of films require another view of "The Golem" before they can make up their minds about it. Of all the productions that could have passed on their merits without raising the slightest breath of criticism on any moral or ethical ground, I should have thought that "The Golem" ranked easily in the first flight. But an objection has been hinted at as regards some scenes in the story, and the Watch Committee are to consider it again before passing. Film renting is certainly anything but a monotonous pursuit in the provinces.

Alterations at Pearl Office.

The Pearl-Western Import Offices in St. Mary's Gate are just now undergoing extensive alterations. The trade show theatre is being discarded, making way for larger offices, and special fire-proof film safes are in course of construction on the main floor to take the place of the basement premises, which are to be sub-let. Just now Mr. Lew Harris is in the hands of the builders; but when they have left, the Pearl Branch in Manchester should be one of the most commodious film centres in the city.

Dillon Trading Co.'s Acquisitions.

Several striking features will shortly be forthcoming from the Dillon Trading Co., of 15, Great Ducie Street. Among other interesting announcements Victor Besso informs me that a trade show of a "million dollar photoplay," entitled "Determination," may be looked for in the near future. He has also several film versions of wall-known novels and plays coming along, together with a varied batch of one and two-reel comedies. Associated with Mr. Besso as outside representative for the territory is Mr. L. Hargreaves. Exhibitors would do well to keep in touch with the Dillon Trading Co. during the next few weeks.

Kinema Sports Items.

The opening of the bowling season in connection with the Manchester Cinema Sports Association took place on Friday last, when a handicap was decided on the green attached to the Victoria Hotel, Urmston. Despite the unfavourable climatic conditions there was a good attendance, and keen interest was taken in the games. The result was: 1 (clock), Mr. Edgar Flint; 2 (attaché case), Mr. T. Royle. The consolation prizes were won by Mr. T. Baynes and Mr. Jack Sunderland.

The tennis section is proving most popular, and a handsome and commodious pavilion has now been erected at the Northenden courts.

A golf section has now been formed in connection with the Association, Mr. E. Flint, of the Devonshire Cinema, Higher Broughton, having been appointed secretary, and the following will constitute the sub-committee: Messrs. S. Lewis, Norman Wilde, and H. Buxton. It is hoped to arrange several interesting events at the Heaton Park links.

The first cricket match of the season takes place next Friday (25th inst.) at Glossop.

A very successful experiment has been conducted with the Way Non-Rewind at the Marble Arch Pavilion, where two machines, one fitted with the Non-Rewind apparatus and the other without, unspooled some 22,000 feet of film. A marked difference in the appearance of the film after this run was to be noted, the Non-Rewind having effected the running off of the film with hardly any appreciable wearing in any way.

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Ask those who attended the Demonstrations.

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C.E.A. GENERAL COUNCIL IN NEWCASTLE.

President Pleads for Unity and Fair Play.

HIGH PRICE OF FILMS AND EMPTY THEATRES.

(From our Newcastle Representative).

THE abolition of the Entertainments Tax and the high price of films were commented upon at the luncheon provided by the Northern Branch of the C.E.A. to the members of the General Council of the Association, who held their May meeting at the Branch Office, Grainger Chambers, Newcastle, on Wednesday, May 9. The luncheon was served at the County Hotel, the chair being occupied by the chairman of the branch, Mr. William Carr, of Seaton Delaval.

An Example to be Followed.

The Chairman, in extending a welcome to the Council, commented upon the fact that the branch was not entertaining the General Council so lavishly as on former visits, and pointed out that the only reason for curtailing the hospitality was out of consideration for the fact that certain other branches were anxious to receive visits from the Council, and with some of those branches the question of expense was one of importance. Now that the Northern Branch had set the example of inviting the Council without providing for them an elaborate entertainment, it was to be hoped that other branches would follow suit, and that the Council would receive invitations from all parts of the country. (Hear, hear.) The Northern Branch was delighted to have a visit from the Council, and hoped that the Council would not be long in returning so that they might find out at first hand what was being done in the territory. (Applause.) In the North they were entering upon a strenuous time. What with summer time, the Entertainments Tax, and the high prices that were being asked for films, they were not in the most happy position in the world. The difficulty regarding the high-priced films, in his opinion, would right itself. A kineme closed was of no use to the renter, who wanted to sell his wares, and he thought that some of the renters were beginning to realise that. If that fact were more fully realised by the renters the price of films would return to an economic level before long. The Entertainments Tax was being dealt with, and the efforts had the full support of the Northern Branch. They had got their teeth into it, and they must not let go. They must have enthusiasm, and let the people know that the exhibitors were going to fight to get rid of that millstone. The vote of confidence passed by the Northern Branch in the Entertainments Tax Abolition Committee was symbolical of the faith of the branch, and the Central Committee could rely upon the support of the Northern Branch in all their efforts to free the entertainment industry from the greatest burden that had ever been imposed upon it. He trusted that before long that would be accomplished. (Applause.)

Staunchness of the "Black North."

Mr. F. W. Morrison expressed delight at once more being able to welcome his fellow members of the General Council in the city that he loved most on God's earth. Once he heard a conference welcomed to Newcastle as the city which was dark, tender, and true. He thought that the members of the General Council would be prepared to endorse that remark, and to say that in all their blackness and uncouthness the men of the North who had served on the Council were tender and true. It had been one of the proudest things in his life that the Northern Branch had been so strong, stable, and anxious to build up and uphold a strong organisation, serving the interests of the whole industry. In that work he had some little part, but in latter days he began to feel that he had got into the back waters, and that he was not going to have the privilege of again greeting his fellow members of the Council. However, in the kindness of Providence, that had passed away. He had been sincerely grateful, in his wanderings through life, at having had the opportunity of meeting men of such diversity of disposition as the men of the General Council. When men were animated by a love for their fellow-men there was great hope for the organisation in which they were interested. The C.E.A. had such a body of men, he believed, on the General Council.

Fruits of the Itinerary.

Proceeding, Mr. Morrison remarked that for a long time the General Council had felt that they ought to make it possible for the smallest branch in the kingdom to extend an invitation to the Council to hold a meeting in its area. No doubt the entertainment lavished upon the Council in the past had made that difficult. The Northern Branch did not want the Council to think that the absence of such lavish entertainment was due to any lack of courtesy, but only that they desired that invitations to the Council should be more general. They wanted to make it possible for every branch to be able to extend an invitation without fearing the expense that such an invitation was likely to entail. What were they getting from that itinerary? Two members of the Northern Branch who had attended the morning gathering of the Council had told the speaker that they had never before realised that in the Association were men of such big interests who were willing to give up one or two days every month for the good of the industry as a whole. If that was the feeling that the visits of the Council stimulated wherever they went, the oftener they visited the branches the better it would be for the industry and the Association. The Northern Branch was mighty proud that the Council had deigned to accept the branch's invitation to come to Newcastle. (Applause.)

Common Interests of the Industry.

The President of the Association (Major A. J. Gale, O.B.E.), replying for the Council, said they were delighted to visit Newcastle again. Promises of a lovely spread or of lovely surroundings were no inducement to the Council to accept invitations to visit the branches. Their desire in wanting to visit the branches was that they should be able to let the members know that the Council had at heart the common interests of the industry the whole of the time. It was true that the Council was becoming very large—made up of representatives from every district in Great Britain—and that varied views were expressed by its members from time to time. He was sure, however, that if, in their difference of opinion, some of them appeared at times to give a little offence here and there, there was at the back of everybody's mind only the sincere desire to do their utmost for the welfare of the industry.

Avoiding Dissensions.

In the industry everyone was passing through very difficult times, and possibly they would have difficult times ahead for some time longer before they could say they had passed through the rough waters. What he desired to impress upon the mind

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C.E.A. GENERAL COUNCIL IN NEWCASTLE.—*Continued.*

of members of the Council, and of every member of the Association, was the absolute necessity for unity of thought and action, and a general endeavour to sink any personal differences that might exist. They could not hope to be successful unless that spirit animated the Council, every branch, and every member of every branch. In the trade papers they might read expressions and views by certain members which cast some doubt upon the existence of unity, but he was quite sure that such views were not expressed with the idea of causing dissension, but in order to air opinions in a forcible manner through trade channels. He realised that during his presidency he was not likely to please everybody, but he hoped that dissensions would be avoided, for he would do his best to please the majority and allow as much latitude and free discussion as possible. If the members would only bear in mind the position of a president of an Association like their's—representative of so many views from every part of the country—they would perhaps realise that his was not an easy proposition to handle, and they would accord him a degree of latitude and forget anything which they might regard as a little offence. Then they would all be able to pull together.

Remedy for High Prices.

When he took up the position of president he intimated that he was going to comment upon the price of films whenever occasion presented itself, and so far he had missed no opportunity of expressing his views on the point. Every time he repeated that the remedy was in the hands of the exhibitors. If the exhibitors would try and meet their fellow-exhibitors, and say that although they were in opposition they could still work together in harmony without going out of their way to cut one another's throats, the present position would solve itself before many months had passed. He realised that it was purely a domestic matter, and many had asked why the Association had bothered itself with such a question. The Association was trying to promote a better feeling because, although it was a domestic matter as between exhibitor and renter, if a few people in the country paid ridiculous prices the whole thing would ultimately reflect itself upon the business of everybody.

Work of Tax Committee.

The work of Mr. Dixon Scott, as local secretary in connection with the Entertainments Tax Abolition Committee and in other matters, received a special tribute from the President, who congratulated the Northern Branch upon having such men connected with it. In London they always felt that in the North there was a solid branch, composed of men of wisdom who never came forward with ridiculous propositions, and who would always consider things with sane and sound judgment. He wished they could say the same of all the branches, but he was satisfied that a great and general improvement was taking place. The whole trade was becoming more and more united in tackling the various problems that confronted the industry, and with unity of action and sound judgment they must win through in the long run. He concluded with an appeal for unity and fair-mindedness. Given those assets, the Association in his opinion, had a great future before it. (Applause.)

Vice-President's Thanks.

Mr. J. H. Dovener (Liverpool), vice-president, also returned thanks, and commended the lead of the Northern Branch in inviting the Council to its city without providing a "big spread" for them. The expense formerly attached to an invitation to the Council was a serious matter for some of the branches to face, and it was a great barrier to them sending invitations to the General Council. He hoped that those branches would now feel themselves at liberty to invite the Council to go amongst them. The speaker further congratulated the Northern Branch upon the intelligence and wisdom it at all times showed in everything connected with the Association. He thanked them for nominating him for the vice-presidency, and added that he would always have a warm place in his heart for the Northern Branch after the surprise honour they had conferred upon him, and he would at all times endeavour to justify the confidence they had placed in him. (Applause.)

BUSINESS AT THE COUNCIL MEETING

BEFORE the proceedings commenced Mr. William Carr, chairman of the Northern Branch, briefly and with much cordiality welcomed the General Council to Newcastle.

New Delegates.

The president extended a cordial welcome to Mr. Arthur S. Albin, vice-president of the Scottish Branch, to Councillor George Archibald (Scottish Branch), and to Mr. L. Wacks (Leicester Branch), delegates elected since the Annual Meeting for vacancies occurring in the branches.

Obituary.

The President said that the Association and exhibitors generally were poorer by the death of Mr. H. Tindle, an ex-treasurer of the Northern Branch, who had a long connection with the entertainment trade, and in the past had been associated with Sir Harry Lauder and Mr. R. Thornton, of Moss Empires.

A very active member, Mr. F. B. Doré, treasurer of the Kent Branch, had also died within the last month.

Councillor Knight, of Lancashire, had passed away after a meeting held to form a West Lancashire Branch. Members were to express their deepest sympathy to the relatives in their sad losses. All the members stood.

Mr. Morrison's Recovery.

The President said how delighted everybody was to see Mr. Morrison among them again and how pleased they were to see him looking so well. (Loud applause.) His presence and advice had been missed during his absence, and it was the hope of everyone that Mr. Morrison would enjoy an uninterrupted measure of good health.

A large number of members of the Northern Branch who attended were invited to remain, not taking any official part in the proceedings.

Resignation of Mr. Ritson Bennell.

Mr. Ritson Bennell wrote stating that he was accepting a position with a renting house, and, although he was remaining a member of the C.E.A., he asked the General Council to accept his resignation as one of its members.

The President said this resignation would be accepted with very great regret, as one of his ambitions had been to see Mr. Ritson Bennell in the presidential chair.

The general secretary was asked to write accepting the resignation with regret.

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BUSINESS AT THE COUNCIL MEETING.—*Continued.*

Cinematograph Trade Council.

The suggestion of the Cinematograph Trade Council that each of the three Associations should contribute £50 towards initial costs was duly reported to the General Council.

Mr. Gavazzi King explained that in the present position of the Trade Council it was a difficult matter to set up a complete financial policy. The work of the Council was at present in its initial stages, and did not give any fair indication of finances required. It was suggested that in order that the Council might begin its work, a small fund should be set up and the whole question of finance would be considered later.

Mr. J. McBride proposed that a sum of £50 be contributed. Mr. H. J. Martin seconded the resolution, which was carried unanimously.

Broadcasting.

The resolutions submitted by a Joint Committee of the entertainment industry concerning broadcasting were duly considered. The replies received from the branches are reported on another page.

Major A. J. Gale said they had dealt with that subject at great length at the last Council meeting, and decided to remit the matter to the branches. They had received a number of replies, some of which were very indefinite, and it was very doubtful in what way the majority would decide.

After a discussion which gave evidence of divided opinion, it was decided to defer any decision for two months, and in the meantime to ask the branches which had not replied for the decision of their members.

Entertainment Tax Committee.

The general secretary submitted a report giving full details of work done since the introduction of the Budget. The report was unanimously received and adopted. Funds were allocated to the Committee to cover approved expenses of members of the Association selected from the provinces to interview their members at the House of Commons.

Railway Rates.

Mr. L. Wacks said that in the Midlands and provinces they felt very strongly on the subject of railway rates. Why did the railway rates charge 50 per cent. excess on the carriage of films? He suggested that this excess, which varied from 15 per cent. to 60 per cent. on signing an owner's risk note, should be abolished, and that a revision of the rates should be urged on the ground that 55 per cent. of the gross weight is represented by the film cases, which have to correspond with the railway companies' requirements.

Major A. J. Gale said the General Council was very much indebted to Mr. Wacks for the opinion he had given them on the subject of carriage of films. A Committee was sitting dealing with that subject, and undoubtedly they would want a good deal more information. He suggested that Mr. L. Wacks should be co-opted a member of that Committee. Mr. Thos. Thompson seconded the proposition, which was carried unanimously.

Report of Finance Committee.

Major A. J. Gale moved that the following report of the Finance Committee be received and adopted:

> Your Committee has further considered the question of travelling expenses of the Scottish Delegates. The previous recommendation sent to the General Council was made with the best intentions. Application was made for one delegate to be allowed first-class fare and sleeper when necessary for one journey, and there was no intention on the part of the Committee to do anything except what would be considered fair. The General Council having remitted the matter to your Committee for further consideration, it is a matter of surprise and regret that an important branch should pass a resolution of the kind to which publicity has been given. The request which was verbally expressed at the last General Council Meeting, and no written request to the contrary is before your Committee, was that when necessary the first-class railway expenses and sleeper for two Scottish delegates, when travelling at night, should be paid from headquarter funds, and your Committee recommends that the expenses of two delegates of the Scottish Branch should be so paid.

The report was unanimously received and adopted.

Mr. A. B. King said that he would never be in favour of secession and he never believed in using threats. He thanked the General Council for the handsome way they had met the Scottish Branch, but in doing so they had spoilt all the beautiful speeches which the Scottish delegates had prepared. (Loud laughter.) They could go back to their Branch and report accordingly, and they were now all a happy family again.

Mutual Insurance.

Mr. T. Herbert Kaye moved the following report:

> Your Committee has met and considered schemes of mutual insurance, but whilst such schemes have certain advantages, your Committee does not consider they are specially suited to the kinematograph trade and is not prepared to recommend their adoption by the General Council. The subject being of a technical character, your Committee contents itself with reporting against such a scheme, but if there was a desire, a full report on the subject can be submitted. Your Committee, however, is of opinion that there are alternative schemes of insurance available which would be attractive to exhibitors, and for which the existing organisation of the Association could be used. These schemes require further investigation. Your Committee's mandate from the General Council was only to report on the subject of mutual insurance. Your Committee invites the General Council to authorise it to make further inquiries as to special terms that might be obtainable for the members of the Association from leading insurance companies, and to report thereon to the General Council.

Mr. E. W. P. Peall seconded the resolution. The report was unanimously received and adopted and the Committee duly authorised to continue its inquiries on the lines indicated.

New Members.

Twenty-five new members were duly enrolled.

Next Meeting.

The next meeting will be held on June 12, at 3 p.m., at the Winter Gardens, Margate.

Vote of Thanks to the Northern Branch.

Mr. J. H. Dovener moved that a very hearty vote of thanks be accorded to Mr. Alfred Smith, secretary of the Northern Branch, and the members of his Committee, for the excellent arrangements they had made for the General Council. As one who had had to deal with similar arrangements in his own city, he knew it had involved an enormous amount of time, and appreciating this, every member of the General Council was very thankful to the Branch for the work that had been done.

Alderman E. Trounson seconded the resolution, which was carried with applause.

Mr. Alfred Smith returned thanks.

Showing of Films in Theatres.

Consideration of the subject of the showing of films in theatres, of which Mr. H. Harcourt had given notice, was deferred until the next meeting of the General Council owing to his absence.

A letter was also received from the Branch dealing with the same subject on different lines, but, as the two matters were related, it was agreed that they should be discussed generally, and further consideration of the matter was accordingly deferred to the same time.

The proceedings then terminated.

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MATHESON LANG IN "THE WANDERING JEW"

(1) The Dread Inquisition. (2) The Burning at the Stake. (3 and 5) Matheson Lang as the Wandering Jew. (4) The Convent Garden. (6) The Assignation. (7) A Crowd Scene. (8) "Turn Your Thoughts to God" (Isobel Elsom).

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Kinema Activities in Liverpool Area

The Trade and Ex-Service Unemployed—New Theatres and Changes of Management—"F.L." First Runs at the Victory—Case of the Trocadero.

From our Liverpool Correspondent.

THE kinema industry has not been overlooked in the widespread appeal which the Lord Mayor of Liverpool (Councillor Frank C. Wilson) is making on behalf of unemployed disabled ex-Service men. In a letter to the chairman of the North-Western Branch (Mr. J. H. Dovener), the Lord Mayor points out that many replies are still outstanding from members of the Association, and invites the chairman to urge upon such members the necessity for an early reply. With that end in view the secretary of the branch (Mr. G. Dudley West) has addressed a letter to members, enclosing a copy of the Lord Mayor's epistle, and asking recipients "whether you have any ex-Service men in your employ and, if so, how many, and also whether you have any vacancies which disabled ex-Service men can fill?" G. Dudley West is a genial hustler, and now he has taken the matter in hand, on the instructions of the branch, it may be taken for granted that particulars of whatever assistance North-Western Branch exhibitors can render the Liverpool King's Roll Committee will soon be in possession of the authority concerned.

Alhambra's New Owner.

I hear that Mr. D. Walsh, a well-known Birkenhead exhibitor, has become proprietor of the Alhambra, London Road, Liverpool, and has appointed as his manager Mr. C. Mahoney, who was formerly his assistant at the Lyric, Birkenhead.

The Regent at Tranmere.

While in the Tranmere district of Birkenhead the other evening I noticed that excellent progress is being made with the new Regent Kinema, which, I understand, the proprietors hope to have ready for opening at the beginning of July. The Regent will afford accommodation for about twelve hundred persons, and in its design and equipment nothing is being spared which will help to promote the comfort and enjoyment of patrons. The manager will be Mr. J. J. McDonald, of the Park Royal Kinema, Liverpool, who will be succeeded at the Park Royal by his brother. That popular figure in local kinema life, Mr. M. Mott-Cowan, will control the bookings for the new Tranmere Kinema, as he already does for the Park Royal.

Joint Private Theatre.

With a view to rendering the appointments of Central Buildings, Islington, as complete as possible from a film renter's point of view, the owner is having built there a projecting theatre. This will be utilised both by Fox's and the European Motion Picture Company (who now conduct their Merseyside business in Central Buildings) for both trade shows and private views. Meanwhile the staffs of both houses, which are respectively managed by Gordon Dartnall and Arthur Sidney, have got quite settled down in their new quarters, which, in both cases, especially from the point of view of adequacy of accommodation, are a great improvement upon those they formerly occupied.

Ideal "Specials."

F. W. Ingram hopes to be in a position shortly to announce, on behalf of Ideal, local trade show dates for "This Freedom," "Jealousy," "Out to Win," "Old Bill Through the Ages." That there will be a big demand, particularly for "This Freedom," is practically assured. Indeed, while I was chatting with Mr. Ingram regarding the Fox Co.'s purchase of the American rights of the film, he received a telephonic inquiry for dates from one of the biggest exhibitors in his territory.

Four New Films at Futurist.

Liverpool picturedrome patrons cannot complain that they are not provided with plenty of variety in the way of pictorial fare. No fewer than four absolutely new pictures, as far as the Merseyside public is concerned, were booked for presentation at the Futurist this week, viz., W. S. Hart in "The White Oak," Wanda Hawley in "The House That Jazz Built," "The Lure of Egypt," and "Back Pay."

Novel Lighting for Walturdaw Film.

S. A. Jones and F. P. Maynes (Walturdaw's) have arranged for next Thursday (the 24th inst.) at the Scala a special trade presentation of the film, "Only a Shop Girl." The show will be carried out by Walturdaw experts, and special features of it will be novel lighting and other effects.

Band Competition for "Rob Roy."

F. Colverd, who recently severed his connection with the Palace Kinema, New Brighton, and is now managing the Tivoli, Roscommon Street, Liverpool, has arranged a special band competition for the week commencing June 7, when the big picture will be "Rob Roy."

"F.-L." First Runs at the Victory.

Throughout its career, now one of seven months' duration, the new Victory Picturedrome in the Walton district of the city has attracted more or less capacity business, which is a state of affairs redounding to the credit of Austin Durrans, the manager, who has consistently pursued the policy of booking only the best films obtainable. He tells me that he has now secured first runs for the Walton district of the whole Famous-Lasky output of 1923-1924.

Disposing of the Trocadero.

One of the most popular kinemas in the Wallasey Borough at present is the Trocadero, New Brighton, against the proprietors of which (the New Brighton Picture House Co., Ltd.) Mr. Justice Lawrence has made a compulsory winding-up order. The petitioners in the matter were Wardour Films, Ltd., who were stated to be judgment creditors for £88, and the petition was supported by eight other creditors representing a total of £1,967. Recently, following proceedings in the Lancashire Chancery Court, the Trocadero was offered for sale by auction, but a sale was not effected, and it is understood that negotiations are now in progress with a view to the disposal of the venture by private treaty, the name of a well-known exhibitor being freely mentioned as a possible purchaser.

A Gaumont Mem.

The Gaumont Company, Liverpool, will present further episodes of their serial, "Twenty Years After," a sequel to "The Three Musketeers," at a trade show to be held at the Palais de Luxe, Liverpool, on Friday, June 8, at 11 a.m., and on the same afternoon in their private theatre at 2-30 p.m. It will be remembered that the Gaumont Company held a very successful trade show of certain episodes of "Twenty Years After" in February last. All applications for invitations should be addressed to 5, Slater Street, Liverpool.

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THE NEW NORMA TALMADGE PICTURE.

Scenes from Associated First National's new picture based upon Robert Hichen's novel, which was shown to the trade this week.

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BROADCASTING AND THE KINEMAS

Resolutions of C.E.A. Branches.

THE following resolutions on the subject of broadcasting have been passed by the various branches of the C.E.A.:

Notts and Derby.
The branch adhered to the view that broadcasting was detrimental, and that steps should be taken if possible to secure that there was no broadcasting from public theatres and halls.

Scotland.
That the Scottish Branch disapproved of the resolutions submitted on this question, and endorsed the attitude taken up by their delegate.

Eastern Counties.
Resolved that at present no action be taken, as it was felt it would not be any detriment to the kinema industry.

Southern Midlands.
Unanimously agreed to support the resolution recently passed by the Joint Committee of the entertainments industry relative to broadcasting.

North Staffs.
It was resolved that the branch was opposed to the resolutions in question, as it was impossible to ensure prevention.

London.
That this branch views with alarm the question of broadcasting, and strongly urges the General Council to support the submitted resolutions of the Entertainments Joint Committee on this subject.

Birmingham.
It was unanimously resolved that broadcasting be resisted with all possible power.

Northern.
The consideration of the broadcasting item be left over for the present.

Bristol.
Considered at last meeting, but no decision arrived at. Members apparently do not regard the matter as one likely to materially affect them.

Sheffield.
The question was mentioned, but no decision come to.

Manchester.
The branch, after discussion, took the view that broadcasting was a thing whose advance cannot possibly be checked, and it was up to every exhibitor to either encourage or discourage it, according to which way it affected his own business.

Leicester.
That the Leicester Branch support the resolutions as submitted by the joint body dealing with broadcasting.

Bradford.
Decided to take no action.

Kent.
A resolution was passed giving approval and being fully in agreement with Numbers 1 and 2 of the resolutions submitted.

North-Western.
A resolution was passed supporting resolutions 1 and 2 appearing on page 4 of the printed minutes.

Leeds.
Expressed approval of the resolutions.

TRADE DINNER AT STOCKPORT.

Tax Views.

PRIMARILY intended to serve as a local trade social function, the dinner organised by the members of the kinema industry in the Stockport area, recently held, developed into quite an occasion of importance for the trade generally by the presence there of the Parliamentary representative of the town, Henry Fildes, M.P., and the Mayor (Alderman Chas. Royle, J.P.), also a number of the local Councillors. Naturally, the tax came in for reference in the various speeches made, and it is interesting to note that in proposing the toast of "The Houses of Parliament," Councillor Henry Patten, during his remarks, mentioned that "the Chancellor seemed to be trying to extract funds from all sources, but some of them felt he was expecting more in the shape of Entertainments Tax than was just and right."

Mr. Henry Fildes, M.P., touching on this matter of the tax, desired to make it clear that though justice had not been obtained by the industry with which the majority of those present were connected, it had not been for the want of pressing their case in season and out of season. He thought it was universally recognised, and felt, that before the Budget got through the committee stage something must be done to right the anomaly that was associated with the incidence of the Entertainments Tax.

In dealing with this matter the president of the local trade organisation, J. H. Stansfield, mentioned that taxation operated to the extent of 45 per cent. on the lowest priced seats, but was as low as 11 per cent. on the high priced seats. If the Government would make a flat rate of 10 per cent. that would satisfy them; abolition was too much to hope for. He compared the prices existing in the kinemas in 1914 and to-day, and pointed out that everything had gone up out of proportion to their receipts.

A tribute was paid to the great work of the kinemas by Mr. Ernest Barlow, who said he knew the members of the "Kinema Association," which toast he gave, were sensible of the fact that their responsibility did not end with merely the putting on of pictures which attracted the public, but that they should endeavour to give of their best.

The organisation of this function was in the capable hands of Wally B. Baker (hon. secretary), Palladium, and a committee, and the speech-making was preceded by a really excellent dinner. There are not many kinemas in this town on the Manchester border, but the gentlemen identified pursue their duties with commendable seriousness, and in some cases with enterprise which would be profitable to some of their brethren in larger towns. They have realised that there are some matters on which co-operation is absolutely essential, and this particular occasion served to cement a good feeling, which should have mutually beneficial results.

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"THE COVERED WAGON" FOR ENGLAND.

MR. GILBERT MILLER, lessee and manager of the St. James's Theatre, proposes to make what, for him, will be a new departure. He is seeking an important theatre for the early autumn where he may present the marvellous motion picture called "The Covered Wagon," now causing a sensation all over the United States. (Readers of the FILM RENTER will remember Mr. Victor Saville's story in our last issue of its presentation in a Los Angeles theatre.)

"The Covered Wagon" is a realistic spectacle showing the trek of a body of those intrepid pioneers, men and women alike, who, starting from the Missouri River at what is now Kansas City, journeyed for months across the great American prairies, and by sheer force of will power against tremendous odds, facing perils and suffering all manner of hardships and privations, blazed the trail through the wilderness that ultimately led them to the golden West. Those who know the picture declare it to be an epic of the Western plains.

Mr. Miller saw it at a private view before it had been released, and he acquired the right to show it in England, believing that the many thrilling episodes that include Indian fighting, the hunting of a herd of wild buffaloes, and lots of other hair-raising adventures, quite apart from the educational value of the picture, would have a strong appeal for audiences here.

The latest American trade papers are announcing release in America on May 27 of the Gaumont British production, "The Fortune of Christina McNab." The picture has been bought by the Playgoers' Picture Corporation.

BRITISH FILM SALE TO AMERICA.

THE American rights of the film of A. S. M. Hutchinson's novel, "This Freedom," just produced by Ideal Films, Ltd. (London), have this week been sold to the Fox Film Corporation, of America, for £20,000. This is the record price ever paid by Americans for a non-American picture, and is a striking tribute to the progress made by the British film industry in recent years. The picture was produced by Mr. Denison Clift, and the cast, which includes Miss Fay Compton in the part of Rosalie, contains not a single American artiste. The picture has been playing to capacity at the New Oxford Theatre, London, during the past three weeks.

HOSPITALS AND KINEMA CHARITIES.

OF the 17 branches of the C.E.A. which have replied to headquarters in regard to the proposal of the British Red Cross Society, only one, the Eastern Counties Branch, is entirely in favour of the scheme. The majority opposed it, while in several branches the matter was adjourned for fuller discussion. The general attitude is that, though every sympathy is felt for the objects of the Red Cross, it would be much better for the kinema trade to institute a National Benevolent Fund of its own, not allied with any other organisation.

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FILM CLEARING HOUSES.

Important Expansion of Business.

ARRANGEMENTS have now been completed whereby Messrs. Film Clearing Houses, Ltd., will take over the physical distribution of the big output of the Walturdaw Company, Ltd. In one or two provincial branches the change-over has already taken place, and in the others it is being carried out during the course of the next few weeks. Coincident with this information it is also announced that Colonel Browne, of the Walturdaw Company, will be joining the board of directors of Film Clearing Houses, Ltd. The activities of the latter company are steadily growing, and are undoubtedly appreciated by exhibitors, who find the Clearing House arrangements working wonderfully smoothly and decidedly to their advantage, no less than to that of the individual renters concerned in the scheme. The number of renters for whom Film Clearing Houses is now undertaking physical distribution includes, in addition to the Walturdaw Company, the Gaumont Company, Ltd., General Kinema Films, Ltd., Butcher's Film Service, Ltd. (Scotland), Regent Film Company, Ltd., and the Mercury Film Service, of Leeds.

A NEW FIRST NATIONAL OFFICE FOR LEEDS.

WE understand that Mr. R. Thornton, who is in charge of First National activities in the Leeds area, has now fixed up new premises at Bardon Chambers (Hotel de Ville). The new offices are stated to be all that could be desired for the effective carrying out of First National business, and exhibitors are requested to note that the telephone number is the same as that previously used by First National whilst they were at Royal Exchange Chambers.

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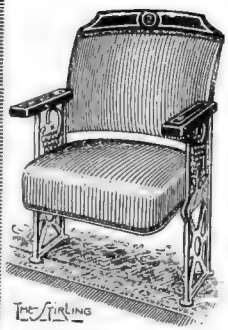

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5 Warwick Works,
King's Heath, BIRMINGHAM.

WALTURDAWS LATEST "PREFERRED" PICTURE.

"HIS BROTHER'S WIFE," the latest "Preferred" picture announced by the Walturdaw Co., Ltd., is an adaptation of the Broadway stage success, in which Richard Bennett and Robert Ames made such a hit last season. Gilbert Emery, actor and playwright, is the author of the peice, and Louis Gasnier is responsible for the production.

SCENE FROM "HIS BROTHER'S WIFE."

A particularly fine cast was chosen to give the best possible interpretation. The title rôle is enacted by Gaston Glass, who, prior to a film career, did promising work in repertoire with Sarah Bernhardt. It was his good fortune to make his film debut in "Humoresque." He is supported by brilliant Barbara La Marr, who already has a long string of successes to her credit; John Lainpolis, Doris Pawn, David Butler (the hero of "Poor Men's Wives"), Martha Mattox and Frankie Lee, the gifted child actor who played the little crippled boy in "The Miracle Man."

The Walturdaw Co., Ltd., have arranged the trade show at the New Gallery Kinema on May 30, at 11 a.m. We understand that the company, in pursuance of their presentation policy, are working on an unique presentation scheme, particulars of which will be announced next week.

HOW FILM STOCK IS MADE.

A TWO-REEL FILM of great interest to the trade was shown last week at the American Company's theatre. It was entitled "A Trip Through Movie-Land," and dealt with the manufacture of Eastman celluloid stock at the big factory at Kodak Park, Rochester, N.Y. It was much more than a piece of propaganda, being one of the most fascinating interest pictures showing. Among the remarkable statistics of Kodak it may be instanced that twelve million gallons of Lake Ontario water are daily used in washing; that three tons of silver are used every week in the manufacture of emulsion; and that 147,000 miles of completed stock are manufactured yearly.

Kenneth Gordon, the secretary of the K.C.S., to whom the lecture was delivered, thanked Ernest Blake for the lecture, and Mr. Blake, in expressing the willingness of Kodak, Ltd., to advance knowledge and research, also paid a tribute to the excellent objects and spirit of the K.C.S. The film will later be released for general exhibition, and should prove popular.

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W. & F's. NEW PICTURES

W. & F. have made arrangements to control the United Kingdom rights of Pola Negri's greatest picture, "Mad Love," which will be trade shown at the London Pavilion on June 6 at 8 p.m. Pola Negri has made a great many costume films, and "Mad Love" is all the more interesting for the fact that it has a modern setting, with Pola Negri as a social butterfly.

"Safety Last," which has been heralded as the greatest Harold Lloyd, is being trade shown at the New Oxford Theatre on Tuesday, May 29, at 3 p.m. It will be necessary to make application for tickets for "Safety Last" and "Mad Love" as early as possible, as there is bound to be a very great demand.

To follow these trade shows we understand there will be several announcements of equal interest, and we notice on the list of W. & F. films for the latter part of this month, "Deserted at the Altar," from the story by the author of "Way Down East."

KINEMATOGRAPH SPORTS ASSOCIATION.

Big Schemes Ahead.

THE Committee of the Sports Association is making an urgent appeal for new members, and all firms desirous of joining are asked to make application immediately. An ambitious and far-reaching program is in hand, and if the necessary support is forthcoming some really big schemes can be pursued to the advantage of all concerned. Such suggestions as a Sports Gala at Stamford Bridge that would draw a crowd of ten thousand people, a "Cinematrical" Garden Party and many other schemes that would give publicity to the trade, can be considered and put into practice if the Association is strengthened. Applications for membership should be sent to the hon. general secretary, C. G. H. Ayres, 173, Wardour Street, W.1.

In connection with the above a tennis tournament has been arranged, and four valuable cups will be presented to successful competitors. The following competitions are open to all members of the Association: Ladies singles, men's singles, mixed doubles and men's doubles. Applications, together with an entrance fee of 2s. for each entry, should be sent to B. W. Beard, hon. secretary, Tennis Section, K.S.A., 13, Berners Street, W.1. Mr. Beard has successfully supervised the previous tennis tournaments and is hoping for a record number of entries this year.

KINEMA BURGLED.

The Villiers Electric Theatre, Sunderland, was broken into last week and about £16 stolen from the safe. At 5 o'clock on Wednesday morning a policeman found one of the exit doors open, and then discovered that the back of the safe had been ripped off and the money stolen.

Mr. David Tebbitt, joint general manager of the W. & F. Film Service, Ltd., is once again in Glasgow. He intends making a fairly prolonged stay in the city with a view to discussing with Scottish exhibitors W. & F.'s new program.

Messrs. Thompson and Collins have entrusted the management of their King's Theatre at Sunderland to Mr. J. W. Bull, a young, active gentleman of the right type for a good house like the King's. Mr. Bull was recently at the firm's Borough Theatre at North Shields.

ROYAL ANTICIPATION OF FILM

HER MAJESTY THE QUEEN OF THE BELGIANS is awaiting with interest the completion of the Gaumont Company's film version of Sir Arthur Conan Doyle's "Fires of Fate," which has been produced in Egypt. Some members of the cast were presented to Her Majesty at Luxor, where she watched the filming on several occasions, and asked many questions concerning the adaptation of the story and the technique of the film.

The Queen was particularly interested because she has read Sir Arthur Conan Doyle's novel, "The Tragedy of the Korosko," on which the play is based, and before she left Luxor she expressed a desire to see the film when finished.

Mr. Tom Terriss, the producer, is now busily engaged assembling and editing the film. The company brought back 38,000 feet (over seven miles) of negative film, from which a final picture of about 7,000 feet will be made and a duplicate negative sent to America.

NEW LEEDS MANAGER FOR ALLIED ARTISTS.

THE announcement comes from the Allied Artists Corporation, Ltd., that Mr. George Haines, who last November joined their forces as a traveller, has succeeded Mr. Mark Thorpe as the manager of the Leeds Branch. This is entirely to the satisfaction of the exhibitors in that territory, as Mr. Haines is well-known and well liked throughout that section for his good nature, bluff, hearty comradeship, and sterling ability.

Previous to his connection with the Allied Artists Mr. Haines was a member of the Granger staff for four years, and before that had a wide experience in the show business as an actor and manager of theatres, variety houses, and kinemas. There is scarcely any branch of the kinema business with which he is not familiar, and he knows the exhibitors' problems as well as they know them themselves.

The Allied Artists expect great things from Mr. Haines, and from all reports of Haines's "go-out-and-get-itiveness" they will not be disappointed.

THE STARLIT GARDEN.

Guy Newall's productions have, as a rule, a quiet charm of their own, and one that often leaves the big spectacular film, or the photoplay based upon confusing intrigue, entirely side tracked. Another of these attractive films, based upon H. de Vere Stacpoole's book, "The Starlit Garden," has just been completed by him for George Clark Pictures, Ltd. Ivy Duke is, of course, the heroine, and, as the locations include Italy, the charm of place may be expected to combine with the charm of person in its leading lady. For its humorous element the film has Ireland and its people, and the comedy side is said to be quite an important part. A set of illustrations from scenes in this play appeared in last week's FILM RENTER.

STOLL'S NEW PUBLICITY IN LEEDS.

Just as the Stoll advertisements in some of the big national daily papers created wide-spread interest and afforded wonderful publicity, so will their latest idea of railway platform advertising. The posters have already appeared on the Leeds stations and are arousing much comment. Mr. Ralph Hanbury, the Yorkshire manager of Stolls, is pushing the advantage home and is being bombarded with inquiries for "The Indian Love Lyrics" and "The Wandering Jew" (Matheson Lang). The latter film will be trade shown at the Majestic on Friday, June 1.

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PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

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THE JARDINE ORCHESTRAL ORGAN

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, MAY 28.
Fox, Shaftesbury Pavilion, 11. The Crusader—The Salesman.
TUESDAY, MAY 29.
Pathe, Own Theatre, 2-30. Wanted 5,000 Dollars— Fizz Bang—Trouble Everywhere—Bow Wows.
W. & F., Shaftesbury Pavilion, 11. Deserted at the Altar.
F.B.O., West End, 11. Heroes of the Street.
Kilner, Alhambra, 11. The Madonna in Chains.
W. & F., New Oxford, 3. Safety Last.
European, Own Theatre. The Ghost Patrol.
Famous-Lasky, New Gallery, 11. While Satan Sleeps
WEDNESDAY, MAY 30.
Pathe, Own Theatre. 2-30. Wanted 5,000 Dollars—Fizz Bang—Trouble Everywhere—Bow Wows.
W. & F., Shaftesbury Pavilion, 11. Dusk to Dawn.
European, Own Theatre. The Ghost Patrol.
THURSDAY, MAY 31.
Gaumont, West End, 11. Drums of Destiny.
Granger, New Gallery, 11-15. The Scandal.
FRIDAY, JUNE 1.
Stoll, London Pavilion, 3. The Wandering Jew.
Int. Cine Corp., Alhambra, 11. Wild Life Across the World.
Phillips New Gallery, 12. The Judgment.

MANCHESTER.

TUESDAY, MAY 29.
Walturdaw, Gaiety, 11. Only a Shop Girl.
Stoll, Theatre Royal, 11-15. The Wandering Jew
Fox, Oxford Street P.H., 11. The Crusader—The Salesman.
Famous-Lasky, Piccadilly, 11. The Dictator.
I.V.T.A., Futurist, 11. King Solomon's Mines.
Weisker Bros., Deansgate P.H., 11. Peg o' My Heart.
WEDNESDAY, MAY 30.
Rose, Gaiety, 11. Woman he Married.
Clarion, Piccadilly, 11. Whom the Gods Would Destroy.
European, Theatre Royal, 11-15. The Abysmal Brute.
Gilling, Deansgate, 11. Won by a Neck.
Pathe, Own Theatre, 11 and 2-30. Hands of Nara
THURSDAY, MAY 31.
Famous-Lasky, Piccadilly, 11. While Satan Sleeps.
FRIDAY, JUNE 1.
Ideal, Theatre Royal, 11. This Freedom.
Frederick White, Gaiety, 11. Married Love.
Weisker Bros., Piccadilly, 11. Quincy Adams Sawyer.

LIVERPOOL.

WEDNESDAY, MAY 30.
Fox, Kinema Exchange, 2-15. The Crusader—The Salesman.
European, Futurist, 11. The Jilt.
Walturdaw, Scala, 11. Only a Shop Girl.
THURSDAY, MAY 31.
Stoll, Futurist, 11-15. The Wandering Jew.
Gilling, Scala, 11. Won By a Neck.
FRIDAY, JUNE 1.
Clarion, Futurist, 11. Whom the Gods Would Destroy.
Famous-Lasky, Scala, 11. The Dictator—While Satan Sleeps.
I.V.T.A., Trocadero, 11. King Solomon's Mines.
Pathe, Own Theatre, 11 and 2-30. Hands of Nara.

LEEDS.

MONDAY, MAY 28.
Fox, Kinema Exchange, 11-45. Pawnticket 210—Young and Dumb.
TUESDAY, MAY 29.
Rose, Kinema Exchange, 11-40. Woman he Married.
Pathe, Kinema Exchange, 2-15. Love in the Dark.
European, Kinema Exchange, 10-40. Wolf Law.
Famous-Lasky, Scala, 11. The Dictator.
WEDNESDAY, MAY 30.
W. & F., Scala, 11. When Husbands Deceive.
FRIDAY, JUNE 1.
F.B.O., Majestic, 11. Peter the Great.
Stoll, Majestic, 11. The Wandering Jew.
Granger, Scala, 11. The Scandal.
Famous-Lasky, Kinema Exchange, 3-30. While Satan Sleeps.

SHEFFIELD.

SUNDAY, MAY 27.
Ideal, Grand P.H., 7. This Freedom.
WEDNESDAY, MAY 30.
Famous-Lasky, Union Street P.P., 11. The Dictator—While Satan Sleeps.
Moss Empires, Cinema House, 11. Stardust.
THURSDAY, MAY 31.
F.B.O., Grand, 10-45. Peter the Great.
FRIDAY, JUNE 1.
Pathe, Grand, 11. Love in the Dark.
SUNDAY, JUNE 3.
Ideal, Grand P.H., 7. Jealousy.

BIRMINGHAM.

SUNDAY, MAY 27.
Ass. First National, New Street P.H., 7. The Woman Conquers.
Butcher, Scala, 7. A Fox Hunting Pageant.
Greta, Futurist, 7. Jessica's First Prayer.
TUESDAY, MAY 29.
European Regent, 11. The Abysmal Brute.
Ideal, New Street P.H., 11. This Freedom.
WEDNESDAY, MAY 30.
Stoll, Futurist, 11. The Wandering Jew.
FRIDAY, JUNE 1.
Famous-Lasky, Futurist, 11. The Dictator—While Satan Sleeps.
SUNDAY, JUNE 3.
Pathe, New Street P.H., 7. Love in the Dark.
Gaumont, Regent, 7. Drums of Destiny.

NEWCASTLE.

TUESDAY, MAY 29.
Ideal, Queen's Hall, 11-5. This Freedom.
W. & F., New Pavilion, 11-15. Tents of Allah.
THURSDAY, MAY 31.
Granger, Grey Street P.H., 11-15. The Scandal.
FRIDAY, JUNE 1.
Vitagraph, Own Theatre, 11-15 and 2-30. Smashing Barriers—The Detective.
Stoll, Tyne Theatre, 11-15. The Wandering Jew.
Famous-Lasky, Grainger P.T., 11. Borderland.

NOTTINGHAM.

MONDAY, MAY 28.
European, Scala, 11. The Abysmal Brute.
TUESDAY, MAY 29.
Famous-Lasky, Scala, 11. Borderland.
WEDNESDAY, MAY 30.
Pathe, Elite, 11. Love in the Dark.
Fox, Long Row P.H., 11. Pawnticket 210—Young and Dumb.
Greta, Scala, 11. Jessica's First Prayer.
FRIDAY, JUNE 1.
Granger, Long Row P.H., 11. The Scandal.
Vitagraph, Scala. Masters of Men—The Barnyard—Forward March.

CARDIFF.

TUESDAY, MAY 29.
European, Own Theatre, 11 Another Man's Shoes.
Gaumont, Own Theatre, 11-30 and 3. Neeka of the Northlands.
W. & F., Kinema Exchange, 3. Till We Meet Again.
WEDNESDAY, MAY 30.
Stoll, Capitol, 11-15. The Wandering Jew.
FRIDAY, JUNE 1.
Rose, Kinema Exchange, 12-15. Woman He Married—Love's Penalty.
Gaumont, Own Theatre, 11-30 and 3. Neeka of the Northlands.
Famous-Lasky, Capitol, 11-15. Borderland.

GLASGOW.

MONDAY, MAY 28.
Fox, Grand, 11. Boss of Camp Four—Land of Tutankhamen.
TUESDAY, MAY 29.
Goldwyn, Picture House, 11. Peter the Great.
Vitagraph, Cinema House, 11. Smashing Barriers—The Detective.
WEDNESDAY, MAY 30.
Famous Productions, Coliseum, 11. Monna Vanna.
Stoll, Sauchiehall Street P.H., 11. The Wandering Jew.
Famous-Lasky, Cinema House, 11. Borderland.
THURSDAY, MAY 31.
Page, Cinema House, 11. Deserted at the Altar.
Granger, Sauchiehall Street P.H., 11. The Scandal.
FRIDAY, JUNE 1.
Page, Savoy, 11. Safety Last.
Ideal, Picture House, 11. This Freedom.

BRISTOL.

SUNDAY, MAY 27.
Ass. First National, Own Theatre, 3. The Light in the Dark.
Goldwyn, Castle Street Cinema, 3. Sumurun—Brothers Under the Skin.
TUESDAY, MAY 29.
Vitagraph Clare Street P.H., 11. Masters of Men—The Barnyard—Forward March.

BELFAST.

TUESDAY, MAY 29.
Ass. First National, Panopticon, 11-30. The Woman Conquers.
WEDNESDAY, MAY 30.
Gaumont, Own Theatre, 11. Neeka of the Northlands.

DUBLIN.

FRIDAY, JUNE 1.
Ass. First National, Capitol, 11-30. The Woman Conquers.

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GREAT BRITISH FILM WEEK!

Dates as arranged by Cinematograph Exhibitors' Association.

Fred Wright in "Hornet's Nest."

Scene from "Son of Kissing Cup."

BUTCHER'S FILM SERVICE Ltd.

(Director and General Manager F. W. BAKER)

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Oct. 1, 1923,	London, South of England, Home and Eastern Counties
Oct. 8, 1923,	Lancashire and Cheshire.
Oct. 15, 1923,	Yorkshire and Lincolnshire.
Oct. 22, 1923,	Midlands.
Oct. 29, 1923,	Scotland.
Nov. 5, 1923,	Wales and West of England.
Nov. 12, 1923,	Four Northern Counties.

For Release Oct. & Nov.—

"HORNET'S NEST"

Producer, Walter West.
Leading Players, Florence Turner and Fred Wright.

"THE LADY OWNER"

Producer, Walter West.
Leading Players, Violet Hopson and James Knight.

"LITTLE MISS NOBODY"

Producer, Wilfred Noy.
Leading Players, Flora le Breton and Star Cast.

"BEAUTIFUL KITTY"

Producer, Walter West.
Leading Players, Violet Hopson and James Knight.

In addition to the foregoing—Films released prior to Oct. 1 will be available—the following are the most popular—

"ROGUES OF THE TURF"
"THE WHITE HOPE"
"SON OF KISSING CUP"

BUTCHER'S SELECTED PICTURES.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 498. SATURDAY, MAY 26, 1923. SIXPENCE.

The Tax Problem

THE upheaval in political circles consequent upon the retirement of Mr. Bonar Law has a very important bearing upon the kinematograph industry. In the change in the Premiership there has necessarily had to be a reshuffling of office, and as we write it would appear that Sir Robert Horne is likely again to assume the Chancellorship of the Exchequer. Such an appointment is a serious matter indeed for this industry, coming, as it does, particularly at the present moment when the Committee Stage of the Finance Bill has been reached, and exactly at the time when the highest hopes were entertained that the Chancellor would give some relief to an industry that is overburdened with a tax that is slowly strangling many of its members. It is true that Mr. Baldwin's Budget did not contain any mention of the Entertainments Tax, but, at the same time, it is known that this gentleman was sympathetic to at least a revision, and members of the Tax Committee who have been lobbying during the past few weeks were extremely optimistic of some measure of relief being granted.

When Parliament reassembles on Monday the Committee Stage of the Finance Bill should be the first business to be taken, but whether the appointment of a new Premier will necessitate this business being shelved for the time being is somewhat problematical; in any case, it is safe to assume that inside the next few days the House will be busily occupied upon discussion of the Budget. Many amendments have been put down which deal with the Entertainments Tax, and, as will be seen at a glance on another page, two of them at least definitely put forward a new scale of reduced rates of the Entertainments Duty. It is probable that the amendment moved by Sir Walter de Frece is the one that would be most likely to succeed, and if this receives the support of the House, as it should do, it will have a very big effect upon this industry. There is also a proposal backed by Lieut.-Commander Kenworthy and Major Entwistle to alter the present incidence of the Entertainments Duty and substitute therefor an *ad valorem* rate of ten per cent. Of all the amendments the one standing in the name of Sir Walter de Frece is certainly the most important, and it is sincerely to be hoped that it will receive the utmost support of the entire House. It is gratifying to find so many amendments put down dealing with this tax, as it shows that the Tax Committee must have been extremely busy during the intervening weeks following the introduction of the Budget. Throughout the whole of the amendments to the Finance Bill that will be discussed one comes across numerous amendments dealing with revision of the tax. Also there is a motion for the entire repeal of the Entertainments Duty; this stands in the name of Mr. Neil Maclean, the well-known Labour member.

At last it would appear, therefore, that in a few days' time the trade will know exactly where it stands. The crux of the situation will be the attitude of the new Chancellor to the amendments that are to be raised. If Sir Robert Horne assumes office the portents are not too favourable, for we have the liveliest recollection of this gentleman's uncompromising attitude last year. It is true in those days that Sir Robert Horne expected a deficit, instead of which, as we know, there was a surplus of over a hundred millions, so that it is possible that his viewpoint this year may have materially changed. The whole crux of the situation lies in the attitude of the 420 members who have pledged themselves to support a revision of this tax. If they are kept up to the scratch, and intend to stand by their pledge, then the battle will be won. It is no mean task that the Tax Committee have before them, and the amount of time that has been spent by its members lobbying during the past few weeks reflects the greatest possible credit upon their endeavours. This work will have to be kept up, because everyone knows that immediately the Party whip is cracked there is likely to be much running for cover on the part of the more conservative members of Parliament. If, however, sufficient pressure is brought to bear upon these gentlemen to see that their pledges are honoured, then there is every likelihood that at least one of the amendments will be accepted by the Chancellor. Never at any stage in the history of this tax was the position more acute than at this particular moment, and never has there been greater need for hard work than the next few days will reveal.

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By the W

A Weekly
On Trade

WITH the reassembling of Parliament the Entertainments Tax again comes in the limelight and, as will be seen by a reference to another page, a whole host of amendments are put down for the Committee Stage of the Finance Bill. During my journey round the country this week I have run against an unconquerable wave of optimism that the Government will do something in the nature of a revision of this iniquitous tax, and I profoundly hope that all the optimists will find their prognostications justified. In the meantime a meeting of M.P.s who are in favour of a revision has been arranged with the Financial Secretary of the Treasury, and will take place on June 5 next, so that it would appear that things are certainly moving.

Additional Evidence.

SHOULD the choice for a new Chancellor of the Exchequer fall upon Mr. Austen Chamberlain opponents of the Entertainments Tax will be able to point to recent happenings in his native city of Birmingham to emphasise their demand for easement or abolition of the impost. Of nine schemes launched a few years ago for the building of kinemas, five have had to be abandoned, owing to insufficient confidence in the future prosperity of the industry in the Midland city. When the schemes were first put forward they promised every success, but the slump in trade and the continued imposition of the tax have ruined these hopes. Should the attempt to remedy the existing state of affairs by Budget amendment succeed, Birmingham, with the return of better trade conditions, might even surpass her former prosperity and enable the schemes for new theatres to fructify. It is a city of quick recuperation, and the betterment would, in such circumstances, be rapid.

Bad Weather—Good Business.

THE weather was again kind to exhibitors over the Whitsun holidays, and in consequence exceptionally good business was reported from all quarters of the country. In London practically all exhibitors were satisfied with the volume of business that came their way, the long queues in the evening testifying to the crowds anxious to gain admittance to the theatres. A noticeable feature was the excellence of the programs that predominated everywhere, and it was a real pleasure to see "The Pipes of Pan," the fine Hepworth picture, featuring in so many programs. What is more, when I looked in at the Ilford Super Kinema, a building seating close upon three thousand people, I found this photoplay being vastly enjoyed by a huge audience which filled every part of the house. It is good to see British pictures being so thoroughly appreciated.

To and Fro the States.

IN my notes last week I referred to the comings and goings of film men, both from here and America, and I have to record that Paul Kimberley, the general manager and director of Hepworth Picture Plays, left for the United States on Saturday last. Mr. Kimberley is taking with him prints of the latest Hepworth pictures, and is hopeful of disposing of them in that country. On the return journey from America came Tom Davies and Fred Green with a big bag of pictures, fully reported on another page, whilst William Vogel, who had booked a passage on the boat, was prevented at the last moment from making the journey. Miss Marie Dressler, the celebrated heroine of "Tillie's Punctured Romance," was among the passengers on the Majestic.

Film Personalities in the Limelight.

THE Federal Trade Commission, which is sitting in America to investigate trust charges against the Famous-Players Corporation, is providing the American film industry with some interesting news. In particular, it throws a light upon how the Lasky Producing Corporation came into existence, and personalities in the film business, such as Adolph Zukor, Samuel Goldwyn, Richard A. Rowland, Samuel Rothapfel, and Joseph L. Plunket have all been very prominently in the limelight. The investigation is expected to drag on for a very long time, and as one well-known film-man said, "All I can see to it is that the outsiders are learning a lot about the picture business that the insiders knew a long time ago." Meanwhile, the evidence makes amusing reading. W. W. Hodkinson, Samuel Goldwyn, and J. D. Williams have all given their version of the inception of the great Lasky Producing Corporation, and when Mr. Adolph Zukor comes to give his evidence there is little doubt that his contribution will make exceptionally interesting reading.

Passionate Pola's Protest.

POLA NEGRI, according to reports from Los Angelos, is said to be dissatisfied with the producers that the Famous-Lasky Corporation have been assigning to her, and has made strong advances to secure Ernest Lubitsch as her director. I can well understand that the passionate Pola would prefer to be directed by Lubitsch, who so thoroughly understands her peculiar personality; but at the same time it cannot be all honey for any American concern which is dealing with these temperamental stars.

Gaumont to Handle Welsh, Pearson Films.

MR. T. A. WELSH, the genial managing director of Welsh, Pearson, informs me that "Love, Life, and Laughter," and their future productions, will be handled by the Gaumont Company. The above-named picture was shown at the Alhambra this Thursday, and a full report will appear in next week's issue. In the meantime, I heartily congratulate the Gaumont Company on securing the exclusive rights to a brand of film which succeed on their merits, and similarly congratulate Mr. Welsh upon placing his product with a company which may be relied upon to secure for them a representation in all the leading theatres in the United Kingdom.

Important Alteration.

GAUMONT'S ask me to draw particular attention to the fact that "The Drums of Destiny," which trade show was to be held on Monday next, has had to be postponed until next Thursday. This is due to the special presentation of Welsh, Pearson's picture, "Love, Life, and Laughter," which took place on Thursday.

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ay Notes.

Causerie
Topics.

A Strange Country.

RARELY has a British production received such a remarkable notice as "The Prodigal Son" does in the "Motion Picture News," to hand this week. The reviewer, in criticising this picture, expresses the view that it is the best English production that has ever been screened in America, and goes on to lavishly praise the settings, lighting, photography, acting, and the whole production in a manner that has rarely been seen in an American trade journal before. It is very gratifying to see a British picture singled out for such praise, and I naturally expected to hear that Mr. Bernerd had received a record offer for the American rights. Judge my surprise when I 'phoned Mr. Bernerd on Wednesday to hear the picture was not yet sold, neither had he received up to that time an offer in any way commensurate to the value of the production. Truly America is a strange market.

Difference Without Discord.

NEWCASTLE has a difficult question to solve. While the exhibitors are seeking to reduce musicians' wages by 12½ per cent., the musicians themselves have put in a counter claim for a 10 per cent. increase. It is possible in musical matters to preserve harmony, even though the actual notes being played are disparting in different directions, and the resolving of differences between employers and employed in this case may be easily managed by a return to some common key in which both parties will find themselves in unison. The discovery by the Musicians' Union secretary that the difference is at present outside the domain of the Conciliation Board is somewhat disconcerting, and it seems difficult for exhibitors to redistribute themselves into such areas as might be coterminous with those of the Musicians' Union. It is possible, however, that by the time the next meeting of the C.E.A. is held some way out will be found. The difference of opinion would appear not to have occasioned anything beyond plain speaking, and thus a settlement may be made on grounds which will not appear as a victory or defeat for either side.

Plymouth Persistent.

SOMETHING of the spirit of Drake seems still to lurk in the breasts of Plymouth exhibitors, for they are again in the limelight, this time in an onslaught on theatres which show lengthy films. It is a naval precept that attack is the best method of defence, and thus in defence of their interest exhibitors of the dockyard town are carrying the battle well out beyond their borders. Through the Devon and Cornwall C.E.A. they have sent a deputation to the Watch Committee, and their method of presenting their case is a good one. Whether they will meet with success remains to be proved.

The Excise Question.

THEY are on sound ground when they urge that it has been made a stipulation by various licensing authorities that the excise licence must be surrendered when a kinematograph licence is granted, and they further point out that their ground of limitation of film entertainment to thirty minutes is based upon the limitations imposed on music halls presenting stage plays. It will be interesting to know how the Watch Committee deals with this very important point. If left untouched by them they may fall under the imputation of making flesh of one and fowl of another.

A.F.N. to Release "Anna Christie."

IN my announcement last week that Thomas H. Ince had secured the film rights for "Anna Christie," I forgot to mention that this picture will be released through Associated First National. I can well imagine there will be a tremendous demand for this photoplay when it arrives over here.

Goldwyn v. Stoll.

MR. GABRIEL HESS, who is the attorney for the Goldwyn Picture Corporation, is over here, primarily in connection with the impending case between Goldwyns and Stoll, which is due to take place in the Courts early in June. Mr. Joe Godsol, the president of the Company, is also due to arrive to-day, Saturday, in connection with this case, which is certain to provide filmland with matter of extraordinary interest.

Barbara La Marr Married.

WHAT is said to be a romance of the motion picture studio culminated recently in the marriage at Ventura, California, of Barbara La Marr, the popular screen actress, to Jack Daugherty. The latter is now playing at Universal. Owing to present contracts the honeymoon will be delayed until August, when the couple will depart on a trip to Europe.

Not Again, We Hope.

DURING the discussion by the Hull C.E.A. on the question of a local cenotaph we notice that the Chairman said he hoped "that on any future occasion the promoters would give the entertainers more time in which to prepare their plan of campaign." We hope, however, that any such "future occasion" will not come in our lifetime.

Censoring the Song.

THE North has long been famed for its interest in matters musical, so the attitude of the Burnley magistrates in refusing a kinema manager permission to have a song rendered during the screening of "Paddy-the-Next-Best-Thing" is the more difficult to understand. It took them over half-an-hour to decide this momentous question, and in the end they decided unanimously that there was no need of a song to illustrate the film. Magistrates do not exhibit a very intimate knowledge of films or the decision might be taken as a compliment suggesting that with such a film as "Paddy" there was no need for a song as "the next best thing."

Tatler

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THE BATTLE ON THE BUDGET DEBATE.

Proposals for Reduction and Abolition of Tax.

AT last it would seem that the House of Commons is within measurable distance of discussing the Budget, for the Committee Stage is likely to be reached almost directly. Members of the trade will be following the debates pretty closely, for several amendments have been put down which deal with the Entertainments Tax, and these will come up in their proper order as the debate progresses. Some have repeal as their aim, others alteration of the incidence of the tax, and some of them are well backed by well-known M.P.s.

A NEW GRADED TAX.

Five members, Major Entwistle, Major Burnie, Captain Wedgwood Benn, Mr. Emlyn Jones, and Mr. Pringle, are down to move a clause which provides that where the payment for admission excluding the tax

Is 3½d. or under, the tax shall be					½d.
Exceeds 3½d., but does not exceed				5d.	1d.
,,	5d.	,,	,,	8d.	1½d.
,,	8d.	,,	,,	1/–	2d.
,,	1/–	,,	,,	1/6	3d.
,,	1/6	,,	,,	2/–	4d.
,,	2/–	,,	,,	3/–	6d.
,,	3/–	,,	,,	5/–	9d.
,,	5/–	,,	,,	7/6	1/–
,,	7/6	,,	,,	10/6	1/6
,,	10/6	,,	,,	15/–	2/–

,, 15/–, two shillings for the first 15/–, and sixpence for every 5/– (or part of 5/–) over 15/–.

Another amendment in almost identical terms stands in the name of Sir Walter de Frece. The suggested tax is the same for amounts of admission up to a shilling and above three shillings; the intervening amounts are, however, differently graded as follows:

Exceeding	1/–	but not exceeding		1/3½	2½d.
,,	1/3½	,,	,,	1/9	3d.
,,	1/9	,,	,,	2/2	4d.
,,	2/2	,,	,,	2/7½	4½d.
,,	2/7	,,	,,	3/–	6d.

AN AD VALOREM AMENDMENT.

An amendment making for an *ad valorem* rate has five names in its backing, those of Lieut.-Com. Kenworthy, Major Entwistle, and Messrs. Pringle, Emlyn-Jones, and William Jowitt. It is couched in the following terms:

"The present scale of entertainment duty as imposed by The Finance (New Duties) Act, 1921, as amended by any subsequent enactment, shall be and is hereby repealed, and there shall be substituted therefor an *ad valorem* rate of 10 per cent. of the total sums received on account of admission to such entertainments."

TWO MOTIONS FOR REPEAL.

A clause to effect repeal has been set down by Captain O'Grady, Messrs. Robert Young, Mr. Ritson, and Mr. John Robertson, which reads:

"Sections one and two of The Finance (New Duties) Act, 1916 (which relate to Entertainments Duty), as amended by any subsequent enactments, are hereby repealed."

Another motion for repeal stands in the name of Neil Maclean.

PARTIAL ABOLITION.

A partial abolition clause has also five backers, Mr. Pringle and Lieut.-Com. Kenworthy also having their names to the amendment seeking to effect this. Other names attached to this are: Major Burnie, Messrs. Harbord and Freeborn. The amendment runs:

"The entertainments duty payable under Section 1 of The Finance (New Duties) Act, 1916, and Section 11 of The Finance Act, 1918, where the payment for admission does not exceed sixpence, shall cease to be payable as from the first day of August, nineteen hundred and twenty-three."

An amendment in similar terms but in different language has been set down by Lieut.-Com. Astbury and Sir Wilfrid Sugden, which reads:

"The provisions for the Entertainments Tax under The Finance (New Duties) Act, 1916, and Clause 11 of The Finance Act, 1922, shall have effect only as if such tax did not apply to admission to an entertainment at a cost of sixpence or less each person."

It will be seen that some of these amendments overlap slightly, but this is a matter for adjustment, as the committee stage progresses. There are several other amendments down dealing with the entertainment duties, but these apply principally to performances for charitable or philanthropic causes, and provide for special exemptions.

IMPORT DUTIES.

On the question of import duties an attempt is being made to secure the removal of duties on imported films and two amendments are set down to attempt to effect this. One is sponsored by Messrs. Whiteley, Robert Jones, Mardy Jones, and Frederick Jowett, and endeavours to except kinematograph films from import duty. Mr. Neil Maclean's amendment is in more precise terms and seeks to insert after the word "duties" in Clause 6 "except the duties on kinematograph films developed or negative imported for the purpose of or production of pictures or other optical effect by means of a kinematograph or other similar apparatus."

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Real Business

A SURVEY of the American trade journals during the past few weeks is particularly interesting, for the one important factor that strikes even a casual observer is the prominence that is given to the Motion Picture Theatre Owners' Convention, which is being held in Chicago this week. From the news contained in these journals it would appear that all indications point to this powerful organisation having the heaviest attendance and the most interesting program of any such gathering in the history of the American motion picture industry, and it would seem that its president, Mr. Sidney S. Cohen, has been particularly busy perfecting the arrangements for the Convention, which opened on Monday last. Reading further, we find that the M.P.T.O. have set down for discussion in the five days allocated to the Convention such matters of extreme importance that it is certain to be productive of immense good to the whole of the industry. Here we have, in fact, a meeting of exhibitors from all parts of the United States gathered together for the purpose of discussing problems and coming to decisions which will have an extraordinary effect upon the exhibiting, production, and distributing ends of the business in the coming year. Leading exhibitors, controlling hundreds of theatres, attend this Convention, which is recognised in America as the biggest and most portentous gathering of exhibitors ever got together in any one country.

Their program includes a diversified number of subjects for discussion. Addresses by the principal trade journal editors on the subjects of exploitation and advertising pictures will be followed by addresses delivered by representatives of the Departments of Agriculture, Labour, Commerce, etc., on matters pertaining to their Government displays, and these will be followed by a discussion on the music licence question, theatre insurance, uniform and equitable contracts, co-operative banking, and the code of business ethics. Notable men in the industry, such as George Eastman, will address the Convention, whilst prominent personalities in the film industry and public men will be present to speak at the dinner. Three to four thousand exhibitors are expected, and it is believed that it will be the most important and constructive gathering of theatre owners ever held in the United States. Such is the manner in which America holds a Convention; and in pitiful contrast we come to the arrangements for the C.E.A. Convention to be held at Margate on June 12 next. Here, from a glance at the program, which was printed in these pages a few weeks back, it would appear that with the exception of a Conference lasting from 11 a.m. until 12-30, and which is to include a debate of the three sides of the trade, there is, with the exception of a paper to be read by Mr. Gavazzi King, hardly a single item calculated to make any exhibitor leave his theatre to attend this Convention. As a matter of fact, the program for the Summer Convention of the C.E.A. looks little more than an excuse for a general holiday, as by far the greater part of the time is to be devoted to trips to Canterbury and Boulogne, with a carnival at the Winter Gardens.

Such is the program of the C.E.A. for a Convention to which it is hoped exhibitors from all parts of the kingdom will be attracted. The ghastly waste of time in these days when business has to be literally fought for is difficult to express in mere words. American exhibitors do not believe in playing at business, for it is quite apparent that when they hold a Convention they do not intend to waste their time on joy rides and junketing, but intend to get down to brass tacks and grapple with problems that are important to them, one and all. It is a tremendous pity that the C.E.A. did not send a delegate to this Convention, for then he might have related to them how America runs such a gathering. In an industry comprising 14,000 exhibitors, close on 4,000 are expected at the Chicago Convention. Over here, with 3,000 exhibitors, it is doubtful if the attendance will reach much more than a hundred. There, in a nutshell, is seen exactly why the American motion picture industry is in its present position, and why over here it still fails to attract capital. In America they get down to real business. Over here we play at it, for that is the only inference one can gather from the summer arrangements of the C.E.A. Convention. The times in which we live are strenuous, and everybody needs a holiday at some time or another in the year, but to expect exhibitors from the North of England to come as far afield as Margate to attend a Convention which is the merest excuse for a holiday is beyond all rhyme or reason. Surely the time was ripe this year when a Convention was absolutely necessary for exhibitors to meet and discuss real matters of interest to them, one and all. If it is done in America, why can it not be done in England? When will the leaders of the C.E.A. realise that more than ever to-day there is little time for fooling, but the gravity of the times in which we live demand that they should get down to business and grapple with hard facts? This industry will never progress unless there are real business methods employed by real business men.

Ernest W. Fedman

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FIVE PROPOSED BIRMINGHAM KINEMAS "GO WEST."

Companies Not In a Position to Proceed.

DIFFICULTIES OF NEW SCHEMES IN MIDLANDS.

(By our Birmingham Correspondent.)

THE Birmingham Licensing Justices have severely pruned the schemes for the erection of new kinemas in the city and suburbs which have been hanging fire for the last few years. Five of the nine schemes have collapsed, while one of the old halls in the centre of the city, the King's Hall, Corporation Street, closed its doors on Saturday, the licence then lapsing pending alterations being carried out to meet the requirements of the Justices.

New Schemes Considered.

The licence for the Gaiety Palace, Coleshill Street, which has been closed for several years, was renewed conditionally upon it lying in the office of the Clerk to the Justices until the surveyor reports that the improvements desired had been completed. Mr. C. H. Darby, representing the licensee, Mrs. Millicent Hebden, informed the Justices that plans had been approved and the contract given out. The work would be proceeded with forthwith, and it was anticipated that the Palace would be reopened at the end of November.

The first of the new schemes to be considered was the New Premier Picture House, Victoria Road, Aston, which it is intended should replace the existing out-of-date hall in Lichfield Road.

On behalf of Mr. A. W. Rogers, the proprietor, Mr. H. H. Willison explained that the property on the site was being demolished, and the erection of the new house would be commenced forthwith. His client had experienced great difficulty in securing vacant possession, but only one tenant remained. He was prepared to go out on seven days' notice being given.

In reply to the chairman, Mr. Rogers stated that the financial position was satisfactory. The Justices renewed the licence of the present house until November 5 next, when Mr. Rogers would be able to report progress in connection with the Victoria Road hall.

Renewals and Withdrawals.

The provisional licence for the new King's Heath kinema was renewed for a similar period. Mr. Arthur Ward, on behalf of the promoters, who first came forward in May, 1922, pointed out that progress had been impossible owing to the site being occupied by houses and shops. They had experienced difficulty in finding alternative accommodation and in coming to terms with the tenants of the shops. One of these originally demanded £1,000, but ultimately accepted £125. The present proposal was in reality an amalgamation of three previous schemes.

The Justices withdrew the licence of the new Heather Road Picture House, Small Heath, the solicitors for the promoters sending a letter stating that his clients were not in a position at the moment to proceed.

The licence of the Delicia, Gosta Green, was renewed, Mr. J. Eccles, the promoter, stating that building operations were in progress. To accommodate the tenants of the houses demolished, he had erected six houses at Witton at a cost of £4,000. He hoped the new hall would be open in November next.

The solicitor to the Greater Scala (Birmingham) Company wrote that his clients had decided to allow the scheme for the new Scala, Smallbrook Street, to lapse. If however, they decided at some future date to go on, they would make a fresh application. This licence was, therefore, withdrawn.

Failure of Flotation.

The promoters of the Station Road Picture House, Stechford, failed to reply to the Justices' letter or to appear at the Sessions, and the provisional licence was withdrawn. Similar action was taken in regard to the Orient, Suffolk Street, which was intended to be a rival to the Futurist, Birmingham's premier kinema. The solicitors wrote stating that the promoters had instructed them that in consequence of the failure of the flotation of the company, they regretted they could not proceed with the scheme.

Discussed in Camera.

After laying the foundations of the Taunton Road Picture House, Balsall Heath, the promoters met with financial difficulties. Mr. A. C. Hayes, solicitor, explained that the company placed a contract for approximately £30,000. When laying the foundations ground difficulties were encountered, and instead of costing only £795, they actually cost £4,741. That rather staggered the promoters and delayed the erection of the hall. In addition they had a difference of opinion with the architect, and litigation was threatened. It had proved a hard struggle, but they hoped to surmount their difficulties. Asked what was the prospect of the scheme being carried through, Mr. Hayes preferred to discuss the position in camera and this the Justices agreed to. After retiring the Chairman (Mr. S. E. Short) announced that a renewal to November 5 next would be granted.

The fifth licence to be withdrawn was that of the Washwood Heath Road Picture House, Saltley. Here the Justices had approved of the plans, but when the promoters secured that approval they were not aware that part of the site was scheduled to be dealt with by the Corporation for street widening purposes. The Public Works Committee declined to accept the plans and, therefore, at the moment the promoters could not proceed with the scheme.

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Impressions of the Lancashire Trade

A Visit to Leading Renters and Exhibitors in Manchester.

By ERNEST W. FREDMAN.

A CITY that in one street contains almost as many theatres as are in the whole of the West End of London is the first impression one gains on leaving the Midland Station at Manchester. Peter Street is a veritable hive of kinemas, for in it are situate the Theatre Royal, the Gaiety, the Winter Gardens, the Futurist, not to mention the Free Trade Hall, which occasionally shows pictures. In a short journey of 100 yards there are no less than four big kinema theatres, each making its own special appeal, and all striving to get as much business as they possibly can. Manchester is a city that everyone in the kinematograph industry ought to visit. Here they cater for the kinema-going public. In addition to the four kinemas in Peter Street are the Piccadilly, Deansgate, and the Picture House in Market Street, to mention only kinemas in the heart of the city; and these are but an infinitesimal portion of the picture houses in and around Manchester. I doubt if there is another city in the United Kingdom which can boast the number of kinemas that Manchester does to-day. Showmanship is a feature, and the terrific struggle that each exhibitor has to make undoubtedly brings out the best ideas, and consequently entices thousands of people daily into the picture houses that appeal for their support.

The film industry in Manchester is a very real business. That can be seen from a journey round the renting houses in and around Deansgate. There are over fifty firms represented in the renting business in Manchester. All the big London renters, such as Famous-Lasky, Stoll, Goldwyn, Fox, Film Booking Offices, and the rest have their representatives housed in commodious premises in that city. In addition there are a number of independent renters, such as Joe Fuller, Fred White, Saul Harris, Lionel Gilling, John Blakeley, and Gratton Milloy—to mention but a few—each of whom has a number of excellent attractions to make their appeal to Lancashire exhibitors. There was never a keener body of business ambassadors than are to be found in Manchester. Nearly all the renters' representatives are young men, most of them with a wide experience in the industry, but each and everyone of them of that keen business ability that has made each individual company so successful in that area. It is a pleasure to mix with them, for they are all good fellows and "live wires" in every sense of the word. Such men as Philip Harrison, who represents the Famous-Lasky interests; Lew Harris, the fine Pearl representative; Louis Deal, the able Stoll lieutenant; R. S. Dawes, Fox's shrewd representative; Charlie Haigh, who has done big business for Allied Artists; B. M. Megson, Phillips' live wire; Dobie, Pathés able manager; Rowland Hibbert, doing excellent business for Wardour; George Pollitt and Harry Maxwell, the popular W. & F. representatives; M. Cowan, the keen Lancashire manager for European; Buichrosan, of F.B.O.; and Agnew, the clever Gaumont manager, to mention but a few of the representatives of London firms who have made good in Manchester, and have been responsible for splendid business in that territory.

The secret of the success of the renting business in Manchester is the cordial relations that exist between exhibitors and renters in that territory. In the course of my visits throughout the United Kingdom I have seldom seen such close co-operation between the two sections of the industry as exists in Manchester. There is a friendly feeling between renter and exhibitor that one does not see so much as one would like to in London. Each side recognises that one is dependent upon the other, and, consequently, the business works smoothly in that area, and there is a happy lack of friction between the two bodies. Showmanship in Manchester is apparent wherever anyone goes, and probably is more apparent at the Gaiety than at any other hall. Here Manchester's super-showman, Mr. Louis Blattner, reigns supreme, and the business that this hall does is a tribute to his wonderful showmanship. This enterprising showman is not content merely to book a picture and put up a couple of six-sheet posters, but he "goes after it" with unmistakable zeal. Stunt after stunt is worked at the Gaiety, with the consequence that it is the most-talked-of picture house in the city of Manchester. Surrounded by three other houses this astute showman has literally to fight for his living; yet when I looked into his house on Thursday night of last week hardly a seat could be had. No matter what picture Mr. Blattner books he immediately sets out to get the most out of it, and brings into play all his great showman ability to put the picture over.

The suburbs in and around Manchester are also well catered for by men who work day and night to make their shows a success. The two Associations, the C.E.A. and C.P.M.A., are both presided over by men of marked ability, who unselfishly work for the good of their representative Association. Mr. Stephenson, in charge of the C.E.A., with his able lieutenant, Freddie Parker, have built the C.E.A. up remarkably during the past few months; whilst Mr. Albert Wilkinson, the president of the C.P.M.A., and Mr. Huish have both worked hard perfecting an organisation which includes a great number of prominent Lancashire exhibitors. With cordial co-operation between the two branches of the industry, small wonder is it that the Manchester picture industry is forging ahead, and long may it continue to do so.

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FIRST NATIONAL AND FAMOUS PLAYERS-LASKY.

J. D. Williams Gives Evidence in Federal Commission Case.

THE COMPETITION FOR STARS.

AN important witness in the person of J. D. Williams followed the other well-known figures whose evidence in the case brought by the American Federal Trade Commission against Famous Players-Lasky was reported in last week's issue of THE FILM RENTER. J. D. Williams is now president of Ritz-Carlton Pictures, Inc., and was formerly general manager of Associated First National. His evidence dealt with schemes for joining Adolph Zukor and the fears that he (Williams) had that First National would be broken up owing to the policy of Famous-Players. Some interesting comment on the position of " stars " was heard during the cross-examination of this witness.

He told the story of the formation of First National and of attempts made by Adolph Zukor to get him to leave First National and enter Zukor's employ at double the salary he was getting from First National. Another proposition made by Adolph Zukor was for a working agreement between the two organisations, and later the suggestion was put forward for the formation of a national booking combine. Under this arrangement the bulk of the pictures were to be supplied by Famous-Players, and First National were to go out of business as distributors, their theatres taking the Paramount products.

Move and Counter-move.

The First National Board turned down this proposition and later, in an attempt to get him to leave First National, Zukor said he was prepared to buy up enough First National franchises to put that organisation out of business. It was difficult at that time, admitted Mr. Williams, to keep the exhibitor-franchise holders together, and he seriously contemplated the acceptance of Adolph Zukor's proposals as he felt he could work satisfactorily in alliance with him, for he felt that Zukor was a most capable and far-sighted man who had done much good to the picture industry. He therefore accepted provisionally the offer to join him, but before negotiations were finally clinched, First National had become stronger, and he decided to remain with them.

Remembering the " threat " to attack First National by purchasing franchises, J. D. Williams said he went out immediately to try to sign up new stars, and secured as the first star Norma Talmadge. He went on to detail how the attempted buying out of franchise holders was carried out, and how E. H. Hulsey sold out his interests to Stephen Lynch on the advice of the former's bankers, who had become frightened at Lynch's threats. Lynch was head of Southern Enterprises, which was controlled by Famous Players.

Big Contracts.

The question of stars and their importance was brought out by Famous-Lasky's counsel, and witness admitted that in 1916 Mary Pickford, Marguerite Clark, Jesse Lasky and Cecil B. de Mille, who were at that time in the employ of Famous Players, were more important and their pictures more sought after than those of players and directors working for other companies. In pursuance of First National's policy of signing contracts with new stars, the following were some of the arrangements made :

With Charles Chaplin, June, 1917, for eight pictures, Chaplin to be paid 1,075,000 dols. (This contract, the witness said, was the largest and cheapest in the history of the business.)

With Mme. Petrova, August, 1918, for eight pictures, with an advance of 70,000 dols. and percentage on each.

With Anita Stewart for six pictures, with an option on six more. On the first six the advance was 80,000 dols. plus percentage. The option on the additional six called for 100,000 dols. advance and percentage.

With Mary Pickford, November, 1918, for six pictures, to be purchased outright at 250,000 dols. each.

With Jack Pickford, November, 1918, for three pictures, to be purchased outright at 50,000 dols. each.

With D. W. Griffith, January, 1919, for three pictures, with an advance on each of 285,000 dols.

With Charles Ray, January, 1919, for twelve pictures, with an advance of 95,000 dols. and percentage.

Two contracts with Norma Talmadge. The first April, 1919, for eight pictures, each to be purchased outright at 160,000 dols. The second November, 1920, called for twelve pictures, with an advance of 350,000 dols. on each, plus percentage.

Two contracts with Constance Talmadge. The first June, 1919, for six pictures at 110,000 dols. each, outright purchase, and six more at 150,000 dols. apiece. The second November, 1920, for twelve, with an advance of 300,000 dols. on each, plus percentage.

With Mildred Harris, September, 1919, six pictures, with an advance of 50,000 dols. on each and percentage.

With Whitman Bennett, March, 1920, for four pictures, with an advance of 175,000 dols. on each and percentage.

No Poaching.

Cross-examined on the point as to whether he endeavoured to negotiate with players or directors while they were with other companies, J. D. Williams said : " I tried to negotiate with every leading star or director in the business, but I most certainly did not attempt to get any of them to jump their contracts. My idea of production is that each star or director should put his own money into the pictures and thus have definite responsibility. Under the factory system of production, where you have a large number of stars working on salary in one studio, there is soldiering by the players, and too much overhead." He declared that the main purpose for the reorganisation of First National in 1920, when Associated First National Pictures, Inc., was formed, was to prevent Mr. Zukor from buying First National franchises and thus dominating and controlling the theatre situation.

Why First National was Formed.

Williams detailed his early exhibiting experience and his plans for big exhibiting in Los Angelos, which fell through owing to

(Continued at foot of page 12).

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FILMS, STARS AND PRODUCERS

Failure of American Methods in England.

REPLY TO POINTS RAISED BY VICTOR SHERIDAN.

By REX WILSON.

THE views put forward in the very interesting discussion in the columns of THE FILM RENTER appear to me to carry the implication that little, if any, prejudice is felt by your contributors against American film artistes simply on the ground that they are American. This is all to the good. Art is universal, not parochial. Nevertheless, it is, indeed, "sheer lunacy" to pay colossal salaries to American artistes whose talents in no wise excel those of their fellows who have the misfortune (as it seems) to be British by birth and training, and who would be satisfied with a remuneration more in keeping with the economic position of the British film industry to-day. It seems to be agreed there are actual, to say nothing of potential, artistes resident in this country in sufficient numbers to adequately fill any "star" parts which may be allotted to them, either here or abroad. Why, then, should we, like the fool in Scripture, fix our eyes on the ends of the earth when our own country can amply supply all our needs? So far, all sections of the industry appear to be agreed, and when we *are* unanimous our unanimity is wonderful!

The Producer is the Key.

But, alas! we all seem to have overlooked the determining factor in the problem, and it has been left to Mr. Victor Sheridan to supply it. One gathers from his candid statement that he does not care what the Duke of Wellington used to call "a fourpenny damn" how many thousand paltry "Fishers" are thrown to American artistes and producers—particularly to producers. Mr. Victor Sheridan is, I believe, an exhibitor, and if there is a silver lining to the cloud which has hung for so long over the British film industry, he is, no doubt, comfortably sheltered by it. If he should break out of this comforting envelope into the cold shades of production, his enthusiasm for limitless expenditure in that branch will, it is feared, be considerably damped. But I will not dwell upon the vexed question of money, which Mr. Sheridan would appear to regard as so much dross. Rather will I hasten to acclaim the fact that he finds in the producer the key of the edifice. Like a true reformer, Mr. Sheridan is not content to indicate a wrong without suggesting a remedy. Hear him:

> "I would urge that American producers be induced to come over here. Pay them whatever they want. They will put our studios in order; they will find talent; they will get the best out of the material we now have; and they will make stars in days where we will not in years. I believe we have the talent—we have the actors and actresses, but no one is capable of getting the punch out of them. Our producers are very much like the "Robots," and our artistes are, unfortunately, in the hands of the producers."

A "Robot's" Reply.

After this generous outburst it seems ungracious for a mere "Robot" to call Mr. Sheridan's attention to a few significant facts which, in the ardour of his enthusiasm, he appears to have overlooked. To wit:

1. During the last few years many American producers have been "induced" to come over here.

2. They have been paid, if not, indeed, "whatever they wanted," as much as they could get. Sometimes, even, as much as they were worth.

3. They have not "put our studios in order," except by closing a number of them down.

4. They have, one must assume, endeavoured to "find talent"; to "make stars in days"; while the stolid British producer, feebly striving towards the same goal, plodded slowly down the years. The measure of their success may be gauged by the number of them who have "folded their tents, like the Arabs, and as silently stolen away," leaving British production, so far as their influence upon it counts, very much where it was when they first landed on these hospitable shores.

These are facts well within the knowledge of those engaged on the producing side. I forbear citing particular examples, being concerned, as I trust all are in this controversy, with principles, rather than with persons. The most that any of us can hope to do is to make some contribution, however small, in a united effort towards the betterment of the great industry for which we work and by which we live.

Wanted! Altered Conditions.

Mr. Sheridan is, I am sure, right in regarding the producer as the "pivotal man" in film production. The ultimate responsibility falls always upon him. All departments make heavy claims upon him. During a production he knows no leisure and little rest. And, whoever may escape blame for defects in any detail of a production, he can always be sure of receiving it in full measure. And rightly so! But a producer set to work in a badly equipped studio, with an inadequate staff, and a hastily collected company of artistes (in other words, in a typical British studio to-day) is in the position of a master-mariner commanding an unseaworthy vessel manned by a "skeleton" crew; and, while these conditions hold, the safety of the ship cannot be assured by the hurried importation of a Yankee skipper—at however great a salary. The conditions must be altered before the results can be different. The equipment of the American studio has improved with the progress of the industry as a whole; that of the British studio partially, and unevenly as between one studio and another.

If, then, Mr. Sheridan is right in his estimate of the importance of the producer, and wrong in his policy of salvation by dilution, the remedy is yet to seek. I think it will be found in the studio itself, and, I am confident, by those actually engaged in making the pictures upon which the existence of this vast industry depends. Better organisation, closer co-operation, and endless goodwill are all that will be required. With these given, victory is assured.

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TOM DAVIES CAPTURES "THE PILGRIM."

Head of Pearl Films also Secures Some Big American Subjects, and Has Exceedingly Satisfactory Trip.

REPORTS GREAT BOOM IN THE MOTION PICTURE BUSINESS IN AMERICA.

TOM E. DAVIES.

THE managing director of Pearl Films, Tom E. Davies, arrived back in this country on Saturday morning last following a visit of several weeks' duration to the United States. Mr. Davies, who was accompanied on the voyage by his daughter and Mr. Fred Green and his sister, has certainly made good use of the time he was in New York, for, as we foreshadowed when he left, he has secured the biggest plum in the American market, viz., the new Charlie Chaplin picture, "The Pilgrim." He has also secured sixteen productions, including six big supers and 36 two-reel comedies. The six super productions that Mr. Davies has bought include: "Lost in a Big City," an amazing melodrama starring John Lowell, which is reputed to have more thrills to the foot than have ever been crowded into a film before; "Jacqueline," from James Oliver Curwood's great dramatic success, which has an all-star cast including Lew Cody, Sheldon Lewis, Edmund Preese, Barney Sherry and Marguerite Courtot; "The Broken Violin," a drama of adventure, also with an all-star cast; "Man and Wife," a picture of love and sacrifice, with Maurice Costello, Robert Elliott and Gladys Leslie; and "When the Dawn Came," also a picture that Mr. Davies thinks will be a tremendous subject in this market. Another big subject that Mr. Davies has secured is entitled "Temptation," which, when he left, had just started with an indefinite run on Broadway.

Chaplin's Popularity.

Naturally, our first question was to ask for the release date of "The Pilgrim." "That I cannot decide at the moment," said Mr. Davies, "for I am anxious to consult with my representatives as to the best release date that will please exhibitors for this wonderful Chaplin picture. I should, therefore, be glad if your readers would co-operate with me and let me know what they consider the best date would be for them to release this subject. 'The Pilgrim' is, in my opinion, the best Chaplin picture that has ever been produced. It is four reels in length and is literally one long scream of laughter from beginning to end. I am very fortunate to have secured this subject for Great Britain as there was tremendous competition, and the picture is bound to be a terrific success when it is shown to the public. Curiously enough," continued Mr. Davies, "Chaplin still continues to be the leading artiste in the States. His popularity among screen patrons is as high as ever it was, and this picture has played to tremendous audiences all over America."

Picture-Producing Boom.

Asked as to conditions on the other side, Mr. Davies said that there was a terrific boom in picture production, and that everyone was working hard in every industry; consequently, the picture business was doing better than it had done for years. "As far as I could see," said Mr. Davies, "every theatre on Broadway and in the suburbs was packed to the doors, and there probably was never a time in the history of the motion-picture business in America when the public appreciation of their products was greater than at the present moment. All the producing companies are very actively engaged in making pictures, and I should say that this year will probably represent one of the biggest years in the history of the industry. The pictures that I brought back with me for this market are ones that I can honestly recommend and will, I am confident, make a big appeal to the English exhibitor. I shall put out with all these pictures a magnificent range of publicity and shall do everything possible to help put the picture over so that the exhibitor may benefit." The trade show date of "The Pilgrim" will be announced in the course of a week or so, and we can well imagine that it will be eagerly awaited by the whole of the exhibitors in this country. With such an ambitious program there should be a very busy time in front of Pearl Films for the next twelve months.

(*Continued from page 10.*)

his bankers changing their minds when they learned of Famous-Players' distributing methods. This brought home to him the necessity of organising exhibitors, and he visited the key cities and secured 26 out of 27 exhibitors as incorporators of the Exhibitors' Circuit. This was the beginning of First National. Exhibitors were chagrined because Famous Players had organised Artcraft and were distributing Mary Pickford and other popular stars throughout that organisation at much higher rentals, compelling them to take poorer pictures of the "52" series.

Fighting Fire with Fire.

Walter W. Irwin, former vice-president of Famous-Players, said that Zukor had told him that Williams had said he would outbid Famous Players for the services of Mary Pickford, no matter how high he had to bid, but this was denied by Mr. Williams. He advised Zukor to acquire theatres in cities where the original twenty-six franchise holders had houses, as a means of "fighting fire with fire." Shortly after this he started working on theatre acquisition and sites were bought in St. Louis, Indianapolis, and other big cities.

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W.&F.

present

HAROLD LLOYD

"SAFETY LAST!"

SIX REELS OF LAUGHS AND THRILLS

TRADE SHOW
NEW OXFORD THEATRE
Tues: May 29th at 3 p.m.

W. & F
FILM SERVICE LTD.
74-76, OLD COMPTON ST. W
PHONES – REGENT 8734 / 5

TOM DAVIES CAPTURES "THE PILGRIM."

Films also Secures Some Big ...bjects, and Has Exceedingly Satisfactory Trip.

GREAT BOOM IN THE MOTION ...RE BUSINESS IN AMERICA.

Chaplin's Popularity

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W.&F.

present

HAROLD LLOYD

"SAFETY LAST!"

SIX REELS OF LAUGHS AND THRILLS

There is no need for an orchestra with "SAFETY LAST"

The music won't be heard!

TRADE SHOW
EW OXFORD THEATRE
ues: May 29th at 3 p.m.

W. & F.
FILM SERVICE LTD.
74-76, OLD COMPTON St. W.
PHONES – REGENT. 5734 / 5

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W & F

presents

"DESERTED AT THE ALTAR"

by the Author of "Way Down East."

at the

SHAFTESBURY PAVILION

TUES-MAY-29th at 11 a.m.

"DUSK TO DAWN"

a King Vidor Production

starring—FLORENCE VIDOR

at the

SHAFTESBURY PAVILION

WED-MAY-30th at 11 a.m.

Harold Lloyd in *Safety Last*

at

W OXFORD THEATRE

ES., MAY 29th at 3 p.m.

Pola Negri in *Mad Love*

at

LONDON PAVILION

FRI—JUNE 15th at 3 p.m.

W & F.

FILM SERVICE LTD.

74-76. OLD COMPTON ST.

LONDON - W.

PHONES:-

REGENT:- 5733/4/5

TAX BLIGHT ON YORKSHIRE FILM TRADE

The Crushing Burden on the Lower Priced Seats

ARTHUR CUNNINGHAM'S SENSATIONAL FIGURES

WITHIN the next few days the entertainment industry will know its fate in regard to the tax, to the abolition of which over 400 members of Parliament are pledged.

Opponents of the tax have an exceptionally strong case, one of the burden from which the kinema trade is suffering was put last week by Mr. Arthur Cunningham, the Yorkshire representative on the Entertainment Tax Committee, in an interview published in the Yorkshire Post."

Astounding Figures.

"Appalling injury has been caused by the tax," Mr. Cunningham said. "We have been able to compile a list of the picture-house companies which have either gone into liquidation or closed down their halls altogether during the last 18 months.

The figures for what is known as the Yorkshire territory are simply astounding, for the list includes the names of 70 concerns which have gone into liquidation or closed down.

"In addition, we have a second list showing 20 other Yorkshire halls which have changed hands owing to the difficult position.

"The first list includes six Leeds picture houses, the majority of which have been liquidated; and other towns chiefly affected are Bradford, Sheffield, Keighley, Doncaster, Hull, Scarborough, and Wakefield.

"There are companies which have lost over £100,000 to build up, and many of them represented a capital outlay of seventy and eighty thousand pounds. The loss of capital is incalculable."

Mr. Cunningham also quoted the case of a Leeds kinema which was sold yesterday at a price which will merely meet the claims of the debenture holders and leave nothing for the ordinary shareholders who provided the original capital for the undertaking.

"If we can secure the abolition of the tax, we are prepared to reduce our prices in such a way that the public will receive the benefit.

"If we can only induce larger numbers of people to come into our kinemas, we shall make a profit by the increase in business.

[illegible] exhibitors are paying the tax on cheaper seats [illegible] profit ought to be [illegible] right in the music [illegible] The burden of taxation [illegible] any other. The [illegible] We are not; and [illegible]

NEW CHERRY KEARTON PICTURE

Adventures in Africa, India, Borneo and South America.

Mr. Cherry Kearton has travelled [illegible] wilds to get his pictures [illegible] most to the [illegible] which occ[illegible]

[illegible] trapped with a tiger and [illegible] which filled [illegible]

A Mr. Cherry Kearton's film records of wild and strange life in Central and East Africa, India, Borneo, and South America are to be placed before the public, who have been wondering what has become of this explorer for so long after his return from Africa with his wonderful pictures of the heart of Africa. A special exhibition of his films will be shown at the Alhambra on Friday next, when a distinguished company will be present, in addition to Kinema exhibitors from all parts of the country.

Google

presents
"DESERTED AT THE ALTAR"
by the Author of "Way Down East"
at the
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"The figures for what is known as the Yorkshire territory are simply astounding, for the list includes the names of 71 concerns which have gone into liquidation or closed down.

"In addition, we have a second list showing 20 other Yorkshire halls which have changed hands owing to the difficult financial position.

"The first list includes six Leeds picture houses, the owners of which have liquidated; and other towns chiefly affected are Huddersfield, Sheffield, Keighley, Doncaster, Hull, Scarborough and Bradford.

"There are kinemas which have cost over £100,000 to build and equip, and many of them represented a capital outlay of fifty, seventy and eighty thousand pounds. The loss of capital is terrible."

Mr. Cunningham also quoted the case of a Leeds kinema which was sold yesterday at a price which will merely meet the claims of the debenture holders and leave nothing for the ordinary shareholders who provided the original capital for the undertaking.

"If we can secure the abolition of the tax, we are prepared to reduce our prices in such a way that the public will receive the benefit.

"If we can only induce larger numbers of people to come into the kinemas, we shall make a profit by the increase in business.

"It is only by reduction of the tax that prices of admission can be reduced, because the expenses of running a kinema to-day are still over three times as great as they were in 1914.

A 33⅓ per cent. Tax.

"Another important point we are impressing upon Parliament is the change which has occurred in the general economic position of the country. Where men had five or six pounds a week coming in, they have only three pounds or less to-day. Their spending power has been seriously reduced."

The high percentage of tax on the low-priced seats of the kinemas is another strong point in the case the exhibitors are laying before the House of Commons. A tax of 1½d. on a 4½d. seat, or 3d. on a 9d. seat, constitutes 33⅓ per cent. on the original price of the seat.

But the tax on a 15s. seat at a high-class concert is only 2s., or about 13 per cent.; and in some cases the percentage on high-priced seats is only ten.

"Why the difference?" ask the exhibitors.

"The tragic thing about all the failures in the kinema world," Mr. Cunningham said, "is that these companies have had to pay large sums of money to the Government, whether their businesses were paying or not. The first charge on our property is the tax. We have to collect and hand it over free of expense, and even pay our accountants for certifying Government's accounts.

"The large amount of money paid in tax represents the difference between ruination and just paying our way. Really the proprietors are paying the tax, because it has driven the people into the cheaper seats and left empty those parts of the house where the profit ought to be made. There is evidence of this any night in the music-halls and kinemas.

"The burden of taxation lies heavier upon the kinema industry than upon any other. The brewer is taxed on the value of his goods. We are not; and we cannot sell amusement as the brewer sells his beer—at a uniform price.

"If the Government want this to be a sober, peaceful country, it must encourage entertainment instead of taxing us out of existence."

NEW CHERRY KEARTON PICTURE

Adventures in Africa, India, Borneo and South America.

AT last Cherry Kearton's film records of wild and savage life in Central and East Africa, India, Borneo, and parts of America are to be placed before the public, which has been wondering at his silence for so long after his recent return from a year's wanderings in the heart of Africa. A special selection of his films will be shown at the Alhambra on Friday, June 1, when a distinguished company will be present, in addition to kinema exhibitors from all parts of the country.

Mr. Cherry Kearton has tramped over 50,000 miles through the wilds to get his pictures, his longest walk being from Mombasa on the east coast to the mouth of the Congo on the west coast, a journey which occupied sixteen months. As a big game hunter—the last of a quintet of famous big game hunters—Cherry Kearton secured some remarkable pictures of wild animals, including the spearing of a man-eating lion, without the aid of dogs or guns, the lassoing of lions, rhinoceri, cheetahs and other animals, pictures of the rare inhabitants of Central Africa, of the interior of Borneo, the jungle in India where he was trapped with a tiger and managed to secure a picture of the animal which killed one of his spearmen, and the life story of "Toto," a chimpanzee now in London, and stated by the Zoological authorities to be the most remarkable chimpanzee ever seen.

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WALTURDAW'S NEXT "PREFERRED" PICTURE.

Barbara La Marr, Gaston Glass, John Sainpolis, Martha Mattox, Frank Lee, David Butler, Doris Pawn and Ethel Shannon, in "His Brother's Wife," an adaptation of the play by Gilbert Emery. A special trade presentation will be held at the New Gallery Kinema on Monday, June 4, at 11 a.m.

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"IDEAL'S"
NEW SEASTROM PICTURE.

HONOUR

Starring

MEGGIE ALBANESI

(By Permission of Reandean Co.)

ANOTHER
SEASTROM MASTERPIECE

Provincial Trade Shows Shortly.

IDEAL

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STOLLS present
THE WANDERING JEW
WITH
MATHESON
LANG
From the [illegible] play by
E. TEMPLE THURSTON
Sole direction
MAURICE ELVEY
STOLL

May 31, 1913.

The Film Renter & Moving Picture News

STOLLS *present*

THE WANDERING JEW

with

MATHESON LANG

STOLL

TRADE SHOW:

LONDON PAVILION,

Friday, June 1, at 3 p.m.

Owing to the personal appearance of Mr. Matheson Lang in the prologue, exhibitors are specially asked to be in their seats in good time. The Circle has been entirely reserved for Exhibitors and Press, and there should be no fear of disappointment providing seats are taken up punctually.

WARNER BROS.
present

Wesley Barry
in
"HEROES OF THE STREET"

supported by MARIE PREVOST and JACK MULHALL

A HARRY RAPF PRODUCTION

TRADE SHOW

Tuesday May 29

at the

WEST END CINEMA

AT 11-0 A.M.

Distributed by

Film Booking Offices (1919) Ltd.

22 SOHO SQUARE, LONDON, W.1.

FIRST NATIONAL'S BIG OUTPUT.

American Studio's Varied Program.

THAT Associated First National, Ltd., will have in store for its exhibitor clientele a thoroughly attractive list of releases for the coming season and later is abundantly evidenced in the news of Associated First National's (America) activities reaching Managing Director Ralph J. Pugh from Hollywood this week.

In addition to already announced productions such as "Trilby," which Richard Walton Tully is filming, "The Girl of the Golden West," "Potash and Perlmutter," Hall Caine's "The Eternal City," and other releases of similar calibre, the First National schedule of current productions in the making includes an adaptation of "The Lord of Thundergate," now being prepared by Perry N. Vekroff, the well-known scenarioist. Sidney Chaplin, brother of the famous comedian, will be seen in another First National production, "A Temporary Husband," a highly humorous comedy screened from the stage play of the same name.

The screen potentialities of Gertrude Atherton's "Black Oxen," the film rights of which widely-read novel have been secured by First National, are manifested in the fact that more than one producer has endeavoured to purchase those rights from First National.

It is reported that First National have refused a profit of £20,000 for the book, the company's executives declining to part with the screen rights to this famous story.

Jack Dillon, famous as a legitimate actor, and in recent years rated as one of the best film directors in the picture industry, is to direct a First National picturisation of Warner Fabian's daring novel of flapper love, "Flaming Youth." The screen rights of this book have been purchased by First National, and the script is in course of preparation.

A pre-view of Frank Borzage's initial production for First National in Hollywood has convinced officials of that organisation that in "Children of Dust" Mr. Borzage has made a picture that promises to be one of the best screen offerings of the year. This story is an adaptation of Tristram Tupper's "Terwilliger," which appeared serially some two years ago in the "Metropolitan Magazine." Great as was the heart interest of Borzage's "Humoresque," it is said that this young director has even capped that production in suspense and heart appeal.

John M. Stahl is busily occupied in the production of "The Wanters," and production has begun on "The Huntress," which Lyn Reynolds will direct. Maurice Tourneur, whose "Lorna Doone" is a current London release, is engaged on his new picture for First National release, an adaptation of Anstey's "The Brass Bottle."

James Young, who is directing "Trilby" for Richard Walton Tully, will, immediately on its completion, start work on the filming of "Ponjola," which Sam E. Rork will present through Associated First National, which will be interpreted by an all-star cast, including Anna Q. Nilsson, James Kirkwood, and Ford Sterling. Constance Talmadge is busily engaged on "Dulcy," following her current London release of "Polly of the Follies."

With Thomas H. Ince's "Anna Christie," J. K. MacDonald's "Penrod and Sam," now being directed by William Beaudine, Mr. Ince's "Scars of Jealousy," Richard Barthelmess's "The Bright Shawl" and "A Man of Action" included in this only incomplete list of future First National attractions, Managing Director Pugh is in the enviable position of having a wealth of first-class new offerings which will more than equal in calibre the pictures which have placed First National in the enviable position it has attained with exhibitors.

GOLDWYN'S PRESIDENT IN ENGLAND.

F. J. Godsol After British Stories and Artistes.

ONE of the few unphotographed celebrities of the film world arrives in London to-day on a visit which is creating not a little interest in British kinema circles.

This magnate—certainly of a retiring disposition, even American newspaper reporters are said to have failed to make him talk, and his photograph has never been printed, even in a trade paper—is F. J. Godsol, president of the Goldwyn Corporation. One of the objects of his visit, it is officially stated, is to buy British stories for production in Los Angeles and engage suitable British artistes to act in these and other Goldwyn pictures.

Producing Internationally.

Film players in this country are the more interested in this news from the fact that Goldwyn (which has already several prominent British actors and actresses in its list of stars) has shown a decided tendency, since Godsol took charge, to develop its production policy on international lines. It recently captured Victor Senstrom, the producer of a remarkable series of Swedish Biograph films; one of its latest films, "The Christian," was made by a Frenchman (Maurice Tourneur); and the Austrian, von Stroheim (of "Foolish Wives" fame), is at present producing Frank Norris's "McTeague" at Los Angeles. For this film a British artiste, Gibson Gowland, was summoned by cable to California.

Expansion of Goldwyn.

The presence of the Goldwyn president in England is stimulating curiosity for other reasons. The expansion of the Goldwyn organisation has been one of the most striking features of the past year in filmland. Its list of directors is now an extremely formidable one, including Marshall Neilan, Rupert Hughes, King Vidor, E. Mason Hopper, Clarence Badger, Wallace Worsley, Tod Browning, Emmet J. Flynn (who made "A Yankee at the Court of King Arthur" and "Monte Cristo"), and Lambert Hillyer, and it is lately announced that its stars include George Walsh, Blanche Sweet, Frank Mayo, Lew Cody, Barbara La Marr, Mabel Ballin, Bessie Love and Corinne Griffith among others.

Recently it affiliated with W. R. Hearst's "Cosmopolitan" organisation and with the "Distinctive" Producing Company, headed by J. Parker Read, junr., which added to the directors on its program Edward Sloman, Harmon Weight and Sheridan Hall; and to the stars, Edith Roberts, Anita Stewart, Alfred Lunt, George Arliss, Alice Joyce, Mimi Palmeri, Joseph Striker, Ivan Simpson, Henry T. Morey, Lionel Barrymore, and Alma Rubens.

Fifty Big Pictures per Year.

These arrangements make Goldwyn a distributing organisation with close upon fifty big pictures a year to handle. As such, it is in a position to dispute the leading position in the ever-changing international market with any of the other big groups of America, Germany or France. Godsol, the awe-inspiring figure of the organisation, is not likely to lose sight of this aim while in England.

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SCENE FROM "WHILE SATAN SLEEPS."

Round the L

Activities and Projects

EUROPEAN MOTION PICTURE COMPANY will give a trade show in their private theatre on May 29 and 30, at 11 a.m. and 2-30 p.m., of a Universal Special Attraction, "The Ghost Patrol," which deals with the experiences of an elderly policeman who, retired on the age limit, finds his life of enforced leisure irksome, and continues to patrol his old beat for the purpose of "fathering" his protégés of the underworld. Discovered by the Chief of Police in his philanthropic rôle of "ghost patrol," he expects trouble, but finds himself reinstated with higher rank. George Nichols, who played with such conspicuous success the rôle of the father in "The Flirt," is said to give, with appealing effect, the character of the superannuated policeman. Bessie Love plays a leading feminine rôle.

Stoll Publicity.

One of the crazes of the day is the collection of cigarette cards. The idea of using a "stiffener" on these lines has been adopted by the Stoll Film Co. to advertise "The Mystery of Dr. Fu Manchu." These cards are in sets of twenty-five, illustrating scenes from the series and giving portraits of the stars. Sets of cards will be given to all exhibitors who book the series, and sample sets are now available at either of the Stoll provincial branches, or will be posted to exhibitors upon application to the Publicity Department.

Gaumont Present Sardou.

The Gaumont Company, Ltd., announces this week that it will shortly present an elaborate screen version of Victorien Sardou's famous play, "La Tosca," with Italy's greatest film actress, Francesca Bertini, in the title rôle, made famous by Sarah Bernhardt, Eleanora Duse, Madame Rejane, Madame Mojeska, Mrs. Bernard Beere and Miss Ethel Irving. The play was first produced in Paris in 1887 and has been frequently revived in England up till three or four years ago, whilst Puccini's Opera, based on the play, is a standard item in repertory performances each year and every year, both in London and the provinces. The film has the advantage of an Italian cast to interpret the Italian characters, and it has also been played in the actual locale of the story with the magnificence of Rome as a background.

Jack Holt's New Starring Rôle.

There are three great fistic battles in Jack Holt's new starring Paramount vehicle, "While Satan Sleeps," a Joseph Henabery production, adapted from Peter B. Kyne's popular story, "The Parson of Panamint." Mr. Holt, in the rôle of the wayward son of a bishop, who becomes a criminal in the guise of a parson, but is eventually regenerated, again proves himself a fine athlete. Fritzi Brunette is the leading lady. The picture will be trade shown by Famous-Lasky on Tuesday, May 29, at the New Gallery Kinema, at 11 a.m.

"Safety Last."

It has now been arranged by the W. & F. Film Service to trade show Harold Lloyd's latest film, "Safety Last," at the New Oxford Theatre, on Tuesday, May 29, at 3 p.m. The popularity of Harold Lloyd is increasing materially with each new film, and "Safety Last" will add considerably to his following. His wife, Mildred Davis, plays opposite him; Anna Townsend, who was Grandma in "Grandma's Boy," has a small part, and so also has Noah Young, of "Sailor-made Man" fame.

"Trapped in the Mine."

Granger's will shortly present a picture of unique interest, dealing with the daily hardships and dangers which the coal miner has to face to win the black diamond from the bowels of the earth.

It is a love story, set in a humble mining village, and actually takes place in the mine itself, hundreds of feet below the earth. A great scene of an explosion in the pit is followed by a tremendous fire and the flooding of the mine, and this is expected to prove a very great sensation.

"Trapped in the Mine" is stated to be true to life, and thus the appeal will be not only to those who toil beneath the earth's surface, but to all those who realise and appreciate the labour and danger involved in the mining of coal.

SCENES FROM GRANGER'S NEXT, "TRAPPED IN THE MINE."

Suspense and Thrills are features of the new Granger photoplay, which gives a unique picture of life in a coalmine.

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London Trade.

Chof the Renting Houses.

A Good Press.

European Motion Pictures have secured quite a remarkably good Press for their "Hunting Big Game in Africa," and they are issuing, in the form of an advance notice, the opinions of the lay Press critics on the picture. Extracts from twenty-two leading London dailies and weeklies are gathered, the tone of every review according high praise. This, and the extended run at the London Pavilion, are evidences of this picture's popularity.

The Battle of Flowers Included in "The Scandal."

Facilities for filming the Battle of Flowers at Nice are not readily granted to foreign companies. It is, therefore, very gratifying to learn that the French authorities went out of their way to assist the Granger-Davidson Company, who have included scenes of this world-famous event in their version of Henri Bataille's play, "The Scandal," which is to be shown very shortly in London.

Walturdaw's Next Big Picture.

Walturdaw's are getting ready for their trade show of a picture from which big things are predicted. "Catherine the Great" is in process of preparation for trade showing, which will take place at the Shaftesbury Pavilion on June 18. "Gems of Literature," the series of pictures made at the B. & C. studios, which Walturdaw are handling, are booking out well.

"The Madonna in Chains."

While making art their object, the producers of the new Kilner production, "The Madonna in Chains," have done well in entrusting its interpretation to an all-star cast. A handsome young actor of pleasing personality and considerable ability, E. K. Lincoln has won wide popularity by his successful appearances in such pictures as "Devotion," "Desert Gold," "The Inner Voice," etc. As the artist hero of "The Madonna in Chains," he has a sympathetic rôle, which, nevertheless, makes greater demands upon his emotional powers than he has hitherto been called upon to exhibit. Two women play an important part in the hero's life, and their characters are portrayed by two screen stars of strikingly contrasted beauty—Mrs. Rodolph Valentino and Martha Mansfield. Over 100 artistes appear in this production. The trade show of this Kilner Fine Art Production will be held at the Alhambra on Tuesday next, May 29, at 11 a.m.

SCENE FROM "HEARTSTRINGS."

New B. & C. Five-Reeler.

Mr. Edward Godal, of the B. & C. Films, is busy putting the finishing touches to his new five-reel British super-production, "Heartstrings." The film is now being cut, and will be ready shortly for trade showing. Some wonderful "shots" have been taken of the factories and docks in Manchester and Liverpool, while the interior scenes taken at the Walthamstow studios are said to abound in thrills, laughter, and pathos. The whole of the all-star cast have worked well and harmoniously together, and little Cathleen French, who plays an important part in the picture, has proved to be a real "find."

Important Correction.

In view of the special presentation of the Welsh, Pearson production, "Love, Life, and Laughter," at the Alhambra, on May 24, the Gaumont Company, Ltd., announce that the trade show at the West End Cinema of the "Bromhead Special" attraction, "Drums of Destiny," will be postponed until Thursday, May 31, and will commence at 11 a.m.

An Important Trade Show.

F.B.O. are screening "Heroes of the Street," the first of the Warner Bros. screen classics, featuring Wesley Barry, of which we have heard such favourable advance reports, at the West End Cinema on Tuesday, May 29, at 11 a.m., and it is expected that this picture will reveal to exhibitors a new avenue of profit in the form of a simple, easily understandable story, set forth in a finished manner by the most advanced technical experts of the day. The presence of Marie Prevost and Jack Mulhall in support of the talented juvenile lead guarantees good entertainment and adds considerable strength to the drawing power of the extremely attractive title.

"CONSCRIPTS OF MISFORTUNE," The New George Clark Picture.

Victor McLaglan, Norma Whalley and Cecil de Gue are leading artistes in this new film.

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"HONOUR" SUCCEEDS TO "JEALOUSY"

"Ideal" Acquire Another Seastrom Masterpiece.

IDEAL, who have just shown one brilliant Victor Seastrom production, "Jealousy," now announce another picture from the same source, "Honour."

This latest film, which shows yet another aspect of the producer's genius, is distinguished, like all Seastrom's work, by the gripping power of its story and its masterly direction. As in the case of "Jealousy," Seastrom united the tasks of scenario writer and actor with his work as producer.

Miss Meggie Albanesi plays the leading female rôle (by permission of Reaudeau). Seastrom came to London for the special purpose of selecting his cast, and upon seeing Miss Albanesi's splendid performance in "Loyalties" he at once chose her for the "star" part in "Honour."

No trouble was spared to secure accuracy in the military details which figure in the picture, and a well-known British officer, possessing a thorough knowledge of the East, was engaged to superintend that part of the production.

There is no doubt that a Victor Seastrom film is now regarded as among the most finished of all work for the screen, and the trade, who have been coming in such large numbers to the New Oxford Theatre to admire his work in "Jealousy," will naturally be anxious to see another picture bearing the Seastrom hall-mark. The London trade show took place yesterday, and will be followed in due course by shows in the provinces.

A LESSON IN PRESENTATION.

Clever Showmanship at the Globe, Acton.

THE attitude of the average showman seems to be one of considerable apprehension towards anything that he has not attempted before, and while, of course, exploitation of the type that exhibitors in America appear to "put over" with considerable success might not be appreciated on this side, there is no doubt that the little extra time and money spent between putting up a couple of six-sheet and presenting an appealing atmosphere—creating prologue after the style of that given by Mr. Gillett at the Globe, Acton, for "The Loves of Pharaoh"—pays handsome dividends at the box office.

In this particular instance the atmosphere of the period of which this film deals is very happily caught. Fifteen minutes before its commencement the auditorium lights are dimmed and, while the orchestra commences the overture, incense is burned from the stage. After a few moments the curtain rises on a scene in an Egyptian temple, wherein a priestess is seen seated. Several young girls enter with baskets containing offerings of fruit. These they lay before her, after which they dance in supplication. When they have finished, the priestess rises and, turning towards the door of the temple, invokes the gods on their behalf. The scene concludes with a further dance, in which priestess and suppliant take part while the sky above them becomes filled with stars. Then, as the players make their exit the stage lights are lowered, the incense ceases to burn, and on the starry sky is thrown the main title of the film.

ANOTHER VICTOR SEASTROM PICTURE FROM IDEAL FILMS.

Meggie Albanesi, Victor Seastrom, Ivan Hedquist, Richard Lund and Uno Henning, appear in "Honour," the new Swedish picture which Ideal Films are handling.

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SAWING A LADY IN HALF

Demonstrated by John E. Coutts

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An illusion which has puzzled entertainment seekers throughout the world is explained in every detail in this 2 reel picture.

A HOUSE FILLER IF EVER THERE WAS ONE & AVAILABLE IN THE HOT WEATHER SEASON.

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TWO REELS with the BOX OFFICE VALUE of TWENTY.

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The **FAME** of world-popular Stars whose admirers are counted by the million.

And **FORTUNE** for every Exhibitor who knows how to use such a sterling attraction.

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The following distinguished artistes appear in this

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E. K. Lincoln
Mrs. Rodolph Valentino
W. H. Tooker
Martha Mansfield
J. Striker
and
Baby Peggy
Rice

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E. K. LINCOLN.

TRADE SHOW

OF THE

KILNER FINE ART PRODUCTION

MRS. RODOLPH VALENTINO.

IN CHAINS

AT THE

ALHAMBRA,

Leicester Square,

ON

Tuesday May 29, at 11 a.m.

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The House of Granger

presents

HILDA BAYLEY

AND HENRY VICTOR

in

"The Scandal"

By HENRI BATAILLE.

Granger-Davidson Special Production. *Produced by Arthur Rooke.*

Issued under the auspices of the British National Film League.

LONDON TRADE SHOW

NEW GALLERY KINEMA, Regent Street, W.,

ON THURSDAY MAY 31st, at 11-15 a.m.

As played with great success at the New Theatre, London, W

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Granger-Davidson Special Production. Produced by Arthur Rooke.
Issued under the auspices of the British National Film League.

PROVINCIAL TRADE SHOWS:

GLASGOW. Picture House, Sauchiehall Street. Thursday May 31, at 11 a.m.
NEWCASTLE. Picture House, Grey Street, Thursday May 31, at 11.15 a.m.
NOTTINGHAM. Picture House, Long Row, Friday June 1, at 11 a.m.
LEEDS. Scala Picture House, Friday June 1, at 11 a.m.
MANCHESTER. Theatre Royal, Tuesday June 5, at 11 a.m.
SHEFFIELD. Grand Picture House, Tuesday June 5, at 10-45 a.m.
CARDIFF. Cinema Exchange, Tuesday June 5, at 12-15 p.m.
BRISTOL. Picture House, Clare Street, Wednesday June 6, at 11 a.m.
LIVERPOOL. Prince of Wales P.H., Wednesday June 6, at 11 a.m.
BIRMINGHAM. Picture House, New Street, Friday June 8, at 11 a.m.

As played with great success at the New Theatre, London, W.

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"BIG GAME HUNTING AND NATIVE LIFE AND CUSTOMS IN KENYA COLONY."
(British East Africa)

PROVINCIAL TRADE SHOWS:

MANCHESTER: Futurist Cinema, May 29, 11 a.m.	**LIVERPOOL:** Trocadero Super Cinema, June 1, 11 a.m.	**LEEDS:** Cinema Exchange, June 5, 10-30 a.m.
BIRMINGHAM: Scala Cinema, June 8, 11 a.m.	**NOTTINGHAM:** Mechanics' Hall, June 12, 11 a.m.	**SHEFFIELD:** Grand Picture House, June 20, 11-30 a.m

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YORKS. and N. LINCS.: KILNER'S EXCLUSIVE FILMS, LTD., 18, Queen Victoria Street, Leeds.
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THE LATEST HAROLD LLOYD COMEDY.

The popularity of Harold Lloyd is increasing materially with each new film, and "Safety Last" is expected to add considerably to his following. His wife, Mildred Davis, plays opposite him, Anna Townsend, who was grandma in "Grandma's Boy," has a small part, and so also has Noah Young, of "Sailor-Made Man" fame. It has now been arranged by the W. & F. Film Service to trade show "Safety Last" at the New Oxford Theatre, Tuesday, May 29, at 3 p.m.

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ROUND THE MANCHESTER TRADE

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

How Lancashire Halls are Hit—Parasitic Growths—Will Tax be Reduced?—New Chancellor's Opportunity—European Attractions—A Renter's Candour—Another War Film—Mems of the Moment.

SOME figures are published in another part of the paper this week which illustrate in a startling manner how the Entertainments Tax has contributed to the downfall of many Yorkshire kinemas. A similar tale, no doubt, could be told for Lancashire—though it is more difficult, perhaps, to discriminate here between the banal effects of the tax and the conditions due to the slump in industries. Tax or no tax, the next three months will be a severe testing time for a number of halls in the County Palatine. And the prospect for them is hardly brightened by the knowledge of how many have fallen by the way during the past twelve months.

Mushroom Growths.

In a sense, of course, the fewer kinemas there are the better for the exhibitor—and the worse for the renter. Yet the elimination of some mushroom concerns may be no bad thing in the long run for the general health and stability of the trade. Run up quickly during the boom years that followed the war, many of these places were never conducted on a sound business basis. So long as they could bask in the sun of substantial dividends everything in the garden was lovely, and they took no thought for the morrow. Plenty of outsiders, with no idea of showmanship, and less of finance, hustled into the trade during those years, found it paid very well, and imagined in their foolishness that the figures of 1919-21 were a criterion of what they could continue to expect. They paid all the profits away, put little or nothing to reserve, and then, when the curtain came down on their prosperity, they were left with practically derelict halls, no capital to weather the storm, and no experience or initiative with which to carry them over into better times. I heard during the week of one Lancashire kinema which, for two years, paid a dividend of *66 per cent.* on its share capital; and then, when some structural alterations were needed, was forced to borrow in order to meet the bill! Not on such principles as this can any business concern be conducted successfully.

How To Simplify the Problem.

These "get-rich-quick" propositions can only expect to be swept away when the tide turns—especially when some even of the better-managed houses are steadily depreciating in value. A year ago a hall in this territory came into the market, and the sum of £32,000 was asked for it. The biggest offer was £28,000. That offer was refused at the time, but the hall has recently been disposed of for £17,000—little more than half the original price put on it. And the vendors were not sorry to part with it at that figure! The film industry may be none the worse, eventually, for the weeding out of a few parasitic growths on the theatre side. But the main problem for the kinema still persists—and more urgently in these manufacturing counties than elsewhere: how to cut admission prices, so as to attract a maximum patronage, and show a reasonable profit at the same time. And in the simplification of that problem the reduction, or, better still, total abolition of the Entertainment duty would be one of the most potent factors.

A New Chancellor: What of the Tax?

What will happen in regard to the tax now that the ex-Chancellor of the Exchequer has been made Prime Minister? is the question which a good many exhibitors in the north are asking. Mr. Stanley Baldwin is credited with being the real author of the Entertainments Tax, which he has always regarded as a sort of pet of the revenue. At any rate, as we know, he showed not the faintest sign in his Budget speech of getting rid of it, or even of reducing its diet. Perhaps his successor at the Treasury may be more susceptible to the feeling of the majority of members in the House. That, at least, is what the trade in Manchester is hoping.

European Attractions.

The film business here is certainly not languishing for lack of good, bookable features. The window of the European office on Victoria Bridge is just now blazoning forth the attractions of the Big Game picture which, Mr. Matt Cowan informs me, is making a steady appeal to showmen in all the districts operated from Manchester and Liverpool. The next big photo-drama to be shown by European here will be "The Abysmal Brute," by Jack London. Date: Wednesday next, May 30. Place: Theatre Royal, 11-15 a.m.

"Don Juan" follows "Monna Vanna."

Ever to the fore when super-productions are to be acquired, Mr. Joe Fuller is now busy preparing for the exploitation in the north-west area of the new Graham-Wilcox picture, "Don Juan." This, though not providing perhaps so elaborate a spectacle as "Monna Vanna," contains a strong, human and familiar story, and is full of pungent scenes dear to the heart of Lancashire kinema-goers. "Don Juan" is to be trade shown in Liverpool on Tuesday, June 12, and in Manchester on the following day.

Commercial Candour.

A word of praise is occasionally forthcoming from the exhibitor about a picture seen at a trade show—not often, it is true, but it has been known to occur. During the week I heard of a similar outburst of candour on the part of a renter in Manchester in regard to the *demerits* of a certain film he was showing. It was so bad, in fact, that even he (not a pessimist, as a rule, about the qualities of the pictures he handles) was forced to admit that he hadn't the nerve to ask anybody to book it. I like to hear of such little departures from custom in these matters. If exhibitors were only more enthusiastic over the good films they are shown, and renters less high-falutin' over some of the "duds," there might be a more genial feeling all round.

Another War Film.

Opinions differ about the present entertainment value of war films. It is a matter of individual taste. To some, anything labelled amusement which harks back to the monstrosities of the war period is anathema. To others, it will be a life-long tonic which they would just as soon see treated imaginatively in the picture playhouse as anywhere else. Many showmen in the north, for instance, are keen on war films for the sufficient reason that they know their usual patrons can never have too much of them. All such may be commended to the latest Clarion

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YORKSHIRE KINEMA ANGLERS.

Expert's Valuable Hints in a Fascinating Lecture.

INTERESTING EVENING AT THE EXCHANGE.

THE trade show theatre and the smokeroom of the Yorkshire Kinema Exchange served a rather unusual and useful purpose last Wednesday evening, when, under the auspices of the Kinema Exchange Angling Club, and with the kind permission of the directors, Mr. J. H. R. Bazley, a well-known Yorkshire angler, gave an interesting lecture on "Angling," illustrated by lantern slides and accompanied by the screening of a film of a memorable Exchange Angling Club's *outing*. There was a good turn-up of club anglers, their friends, and members of affiliated clubs.

Finesse of Angler's Art.

The lantern slides—pictures of pleasant haunts of anglers from all parts of the country—must have recalled many happy memories of enjoyable angling excursions among those present. As for the lecture, the expert hints on fixing the reel, shotting a line, baiting a hook, casting a line, and ground-baiting were indeed a fascinating revelation even to those present who thought they knew something of the angler's art.

Those demonstrations of fixing the reel on the rod before the hand so that the thumb can break the reel; of the short, sharp cast, never allowing the tip of the rod to point down to the water, and when landing a fish to hold the rod upright; of the preference for a fine line and fine shot; of baiting a hook with a maggot "by its whiskers," as it were, and of stringing two or more so that they wriggle as one; and of the sort of ground bait to use, should make the Kinema Exchange anglers do wonders in the next match.

Ground-bait.

Probably the most interesting hint was that on the preparation of ground-bait. "There is nothing to beat bread," said Mr. Bazley. A slice of bread dried in the oven till hard, then rolled with a rolling pin into a fine powder, makes the best bait for pond or still water, which it keeps clear. Another good bait for slow water is made from four parts of this bread powder to one-and-a-half each of ground rice and castor sugar. Just moisten with water without making "claggy." This keeps the water cloudy. For fast-travelling water mix five parts of fine bran to the last-named quantities, moisten slightly and mould into a hard ball with a small pebble in the centre to sink it and put in two or three maggots to make it tasty!

Drop this in the water and it sinks to the bottom, there slowly to disintegrate, break-up, and float upwards to the surface. All the angler has to do then is to scatter two or three maggots now and again, one with the hook and line attached, and, with a bit of luck, you are catching fish!

"Carrying On."

Mr. Arthur Metcalfe, the president of the Kinema Exchange Angling Club, was the genial and generously hospitable chairman, who related some amusing stories of his novice angling experiences, and Mr. Sim White, the energetic secretary of the club, in quite a racy speech, was no less entertaining in his account of running the Kinema Angling Club, of arranging and carrying out the matches and generally "carrying on the good work."

Mr. H. A. Whincup and Mr. White voiced the thanks of the company to Mr. Bazley for his lecture and to the directors of the Exchange for use of the rooms, and two of the visitors warmly thanked the kinema anglers for their hospitality.

ROUND THE MANCHESTER TRADE—*Continued.*

acquisition, "Whom the Gods Would Destroy," a production which deals with the war-plots and perversities of German junkers. It is to be trade shown at the Piccadilly on Wednesday next, May 30.

Mems. of the Moment.

Next week the Winter Gardens Kinema, which has been playing a short season of drama, is to revert to pictures, "Southward on the Quest" being the main attraction for the six days.

Mr. Tom Preston, who controls the Manchester and Liverpool districts in the Kilner interests, will trade show "The Madonna in Chains," on Tuesday, June 5, at the Gaiety, Peter Street.

Congratulations to Mr. R. J. Elsmere, the popular manager of the Oxford Picture House, who, on Wednesday, celebrated the birth of a son. Appropriately enough, the big film at the Oxford this week is "Darlin'"!

The FUTURIST CONSETRUM
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Kinema Activities in Liverpool Area

Working Against the Tax—"The Sheik" Still Going Strong—Street Attractions for "Big Game" Film—A Clarion Call.

From our Liverpool Correspondent.

IT has now been decided that, on behalf of the North-Western Branch of the C.E.A., the chairman (Mr. J. H. Dovener) and the secretary (Mr. G. Dudley West) shall wait upon the Clerk to the City Entertainment Licensing Justices (Mr. S. Barton) with regard to the question, about which there is considerable diversity of opinion, of the films to be shown at kinema matinees at which the attendance of children is in excess of that of adults. The matter was in abeyance for some time during Mr. Dovener's absence from this country on holiday, and settlement of it has been further delayed by Mr. Barton having been recently out of town. Mr. West informs me that he has now written to Mr. Barton, and hopes a meeting will be arranged for a date shortly after the Whitsun vacation. Having regard to the amicable relationships which have hitherto existed between the magistrates and the local branch of the C.E.A., it is hoped that an adjustment of the matinee question, satisfactory to all concerned, will be reached.

Working for Tax Abolition.

Alderman E. Trounson, immediate president of the C.E.A., and an ex-chairman of the North-Western Branch, is spending much time at present in London in his capacity of chairman of the Entertainments Tax Committee. From the very inception of the movement to secure either the total abolition of the Entertainments Tax, or, at any rate, a substantial reduction of it, the Alderman has been one of its staunchest supporters. Certainly no one connected with any form of amusement catering throughout the country has worked harder than he to achieve the object in view, and the general feeling throughout the membership of the North-Western Branch is that they are extremely fortunate in having as the champion of their cause in this matter such an able and lucid speaker as Alderman Trounson, and also a gentleman who so ungrudgingly places so much of his time at the disposal of the industry, not only in connection with the Entertainments Tax campaign, but also other matters vitally affecting its welfare.

A Strong Team.

In Alderman Trounson, J. H. Dovener, F. W. Worswick (vice-chairman), and G. Dudley West (secretary), the North-Western Branch has a strong team to represent it as delegates at the monthly meetings of the General Council of the C.E.A.

Encores for "The Sheik."

That films of outstanding merit will stand showing several times even in the same neighbourhood, let alone in widely separated parts of a big city, has recently been demonstrated in the Edge Hill district in connection with the Famous-Lasky film, "The Sheik." Within the few previous weeks it was exhibited at two kinemas in comparatively close proximity to each other, and, despite that fact, so big is the demand on the part of the public to see it, that when engaged by Manager Peel Smith, to be presented for the closing half of last week at the Tunnel Road Picturedrome, which is within a stone's throw of the other two halls, it attracted great business. Indeed, so much so that at least on one evening a substantial queue was in evidence for the last performance as early as ten minutes past seven.

Big Game.

As has been the case with the film, "Blazing an Airway to India," special children's matinees will be arranged at the Trocadero (Liverpool) when the Universal production, "Hunting Big Game in Africa," is shown at this kinema in July. Also, with a view to attracting public attention to the film, there will be parades in the city of lions, monkeys and bears, etc., while a comprehensive display of stills of outstanding features from the film at the offices of the company named is causing passers-by to stop and look.

A Phillips' Move.

It is the intention of the Phillips' Film Company to transfer their activities, at the end of the present month, from Victoria Street to Brown's Buildings, Islington.

Vitagraph Specials.

Frank Chisnall, local manager of the Vitagraph Company, tells me that the seven-reel production, "Masters of Men," of which he recently had a trade show, will be released in September. This is the second of twelve big Vitagraph specials, the first of which has already been released, and the remainder of which, commencing in September, will be available for public exhibition approximately at the rate of one per month. Meanwhile Frank, when I saw him, was in negotiation for marketing the first run in the territory of "The Ninety and Nine."

A Run on Sessue.

Wilf Baines, on behalf of the Premier Film Services, Dale Street, is at present negotiating the purchase, on a somewhat expensive scale, of a number of films, including pictures featuring Sessue Hayakawa; others with Vivian Martin as the star artiste, and various other subjects, in order to cope with the big demand which he is at present experiencing for productions of this character.

Advertising in Yiddish.

Appropriate to the subject primarily dealt with in the film "Idols," which was shown during the closing half of last week at the Alhambra, London Road, Liverpool, Mr. D. Walsh, the new proprietor, had a portion of the advertising matter printed in Yiddish.

A Clarion Call.

Messrs. Hodson and Jack Goddard made a point last week of specially visiting London to attend the trade show at the Alhambra, of the Associated First National production, "Whom the Gods Would Destroy," of which they are arranging trade shows in Liverpool and Manchester. They are handling this subject for the Clarion Film Agency, Manchester, by whom the Lancashire rights have been acquired.

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SCENE FROM "THE ABYSMAL BRUTE."

The Abysmal Brute.

Reginald Denny in an attractive rôle.

RELEASED BY EUROPEAN.

Length, 6,500 *ft.*

Release Date, *July* 16, 1923.

A NOVEL of Jack London's has been freely adapted to provide the scenario of this film. With Reginald Denny, of "Leather Pushers" fame, in the lead, and a good supporting cast, there is the material for a good picture, and under Hobart Henley's direction the material has been made the very best of.

The boxing ring, the seashore, the family mansion and the northland forests provide the locales of the picture, which opens very quietly in a hut among the snows of Northern California, where old Pat Glendon, a former prizefighter, lives with his son, a lad, presumably, in his early twenties. The old man, away in this Northern solitude, has been training his son in the "noble art," and the time has now come when the young man is to be trained for the ring and take his part in the struggle for world championship. The parting between father and son is very delightfully done with a touch of real pathos, and in this and in the later scenes of his introduction to the boxing world in the city, Reginald Denny suggests in a most impressive manner the quiet reticence and awkwardness of a young fellow in strange surroundings.

SCENE FROM "THE TENTS OF ALLAH."...

Review of Ne

All About This

His first entry into the boxing world is a great surprise for his opponent, and, as he progresses, he trains in solitude after the custom of his youthful days. At a seaside resort, in a rough sea (a very fine scene this), the young boxer rescues a man from drowning, and thus is introduced to Marion Sangster, daughter of a commercial magnate. Glendon has until now been looked upon as a woman-hater, but then follows a whirlwind courtship and a promise of marriage, with his fiancee ignorant of his "life work" in the prize ring. Broken-hearted at the discovery of her sweetheart's vocation, Marion offers herself in marriage to a young business man and her social equal. Here "The Abysmal Brute" of the ring takes matters into his own hands and follows her to her home, where he sees her in Deane's arms. Pat hurls aside the butler and sends Deane crashing to the floor. He gathers the girl in his arms and forces her to admit that she loves him, then hurries her away to a minister. The next night he wins the biggest fight of his career after a terrific battle and Mr. and Mrs. Pat journey into the North woods to start a honeymoon that leads to peace and happiness.

Some of the best scenes in the story are those where the young boxer calls upon his sweetheart, and, staying to dinner, reveals to his scoffing fellow guests his lack of acquaintance with table etiquette. Another good length is that in which a match is made with Battling Levinsky, a Jewish boxer. This is productive of some amusing comedy, and the mystification of sub-titles in Hebrew accentuates this. There is not as much boxing in the picture as has been seen in other films in which Reginald Denny has appeared, but what is seen is good. Denny's part gives evidence that the actor has thought it out, and he is seen in a new and attractive light.

"The Abysmal Brute" should go well anywhere.

The Tents of Allah.

Monte Blue as a Sheik in well-produced picture with weak story.

RELEASED BY W. & F.

Length, Six Reels.

Release Date, December 31.

MOROCCO, the country that has given European powers plenty of opportunity for embroilment, is the venue of this story, the production of which has undoubtedly been hastened by "The Sheik" vogue in literature and music. It has as its theme the abduction of an American girl by a desert chief and the sending of a warship not merely to intimidate, but to punish the tribe possessing such a daring leader. Unfortunately the picture, excellent though it is in production, possesses a well-nigh impossible story, but this will probably not prove an hindrance to the gushing "Sheik-fan," who is always ready to absorb any wild novel that endeavours to make the lure of the desert its dominant note. Such folk will not entertain a thought that the procedure of the American nation and navy is something very different in real life from that which the film depicts.

The story opens rather well with the innocent interference by Elaine Calvert (niece of the American Consul) in a religious rite. One expected that this would mean her death, but Chiddar Ben-Ek, a young Sheik (Monte Blue), is at hand, rescues

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w Productions.

Week's Pictures.

her from the mob, and escorts her to the Consulate, bidding her farewell. Ahleef, chief of a rival tribe, raids the Consulate and carries off Elaine, afterwards boasting of his achievement to Chiddar's grandfather. Ahleef also insults Oulaid, Chiddar's mother, with the result that a fight between the two on horseback, with knives, takes place.

Then enters the American gunboat and Commander Millgrate to punish the desert tribes. Notwithstanding the fact that the usual course is to call upon the ruler to punish erring tribes, the gunboat lands a party of U.S. marines and soldiers, and they march into the desert. Commander Millgrate (who seems, by the way, to possess but one naval uniform, which he wears in his cabin, on his official visit to the Consul, when riding on an ass in the desert, and in his camp) eventually captures Chiddar, who he thinks is the abductor, and brings him into camp. The prisoner is to be executed at dawn, when his mother arrives and begs for her son's life. Then Millgrate recognises in her an Arab woman whom he had married years before when he was a young officer, and realises that the prisoner is his own son. He unlooses him and rides away into the desert with him, returning later to resign his position in the navy.

Elaine has been restored to her father, and one night Chiddar comes to the city to visit her and take revenge upon the man who he thinks dishonoured his mother. Elaine persuades him that Millgrate and Oulaid were properly married, but Chiddar refuses to forgive and seeks his father in a cheap café, whither he has drifted. Then the Sultan tricks Millgrate aboard a ship in revenge for his stealing of Oulaid from his palace and is punishing him by a slow torture when the desert tribes raid the city and the Sultan is slain. Following this Chiddar and his father and mother depart to the desert, Elaine and her father bidding them farewell, yet with the hope of future reunion.

The difficulty about "Tents of Allah" is that it is a succession of incidents rather than a coherent story, and thus much of its power is dissipated. There is, too, a confusion of the codes which govern the lives of Christian and Mohammedan peoples, while an expert in international procedure would find much to appal him in the exhibition of American imperialism which follows Elaine's abduction. Mary Alden does very well as Elaine, but Monte Blue is not too successfully cast in a difficult part. An exhibitor attracted by the title should see the picture for himself and judge whether or not its story possesses that appeal to the Sheik-loving mind which will bring him patrons.

Broken Chains.

An imitative drama on an old and well-worn theme.

RELEASED BY GOLDWYN.

Length, 6,000 *ft.*

Release Date, August 6, 1923.

WE are told that a prize of £6,000 was awarded to the perpetrator of the scenario from which this film was made. Considering the nature of the goods supplied it seems a lot of money. We have known of producers in the past who have gone out with a company of actors, a cameraman and a bit of a rough sketch written on half a sheet of notepaper, and yet put together a far more exciting and original

SCENE FROM "BROKEN CHAINS."

piece of work than "Broken Chains." It is nothing short of a scandal that such a huge sum should be squandered on the mere scenario alone of such a piffling, puerile invention as this. At the best the story is only a poor improvisation on the David-Goliath theme, of which the entire picture-theatre public in England must by now have grown heartily sick. And, unlike one or two similar films which have preceded it, it presents no striking characterisation and is practically devoid of scenic charm of any kind. It is just a loosely constructed series of far-fetched incidents leading up to a mechanical fight scene which has been done hundreds of times before, and now neither thrills nor surprises.

Here is a short synopsis of the story: Peter Wyndham is a chronic coward. Example: He stands by, mute and cringing, while the girl to whom he aspires is stripped of all her jewellery by a burglar. Eventually a butler arrives, grapples with the assailant, and is shot dead. Repulsed by the girl for his cowardice, Peter goes West to take charge of a ranch, and while out wandering one day arrives at a cottage, where he finds Mercy Boone, the young wife of a brutal outlaw, tied up by the ankles with a heavy chain to prevent her leaving home while her spouse is away. Peter releases her and promises to call again next day, rescue her for good, and provide her with money to start afresh somewhere else. The bully gets to hear of this little arrangement, and on Peter's next visit surprises the couple and gives the heroic interloper a taste of his quality. He knocks Peter about terribly, takes the money from the woman and chains her up again. But, in spite of the severe "pasting" Peter has

(*Continued on page 42.*)

SCENE FROM "STARDUST."

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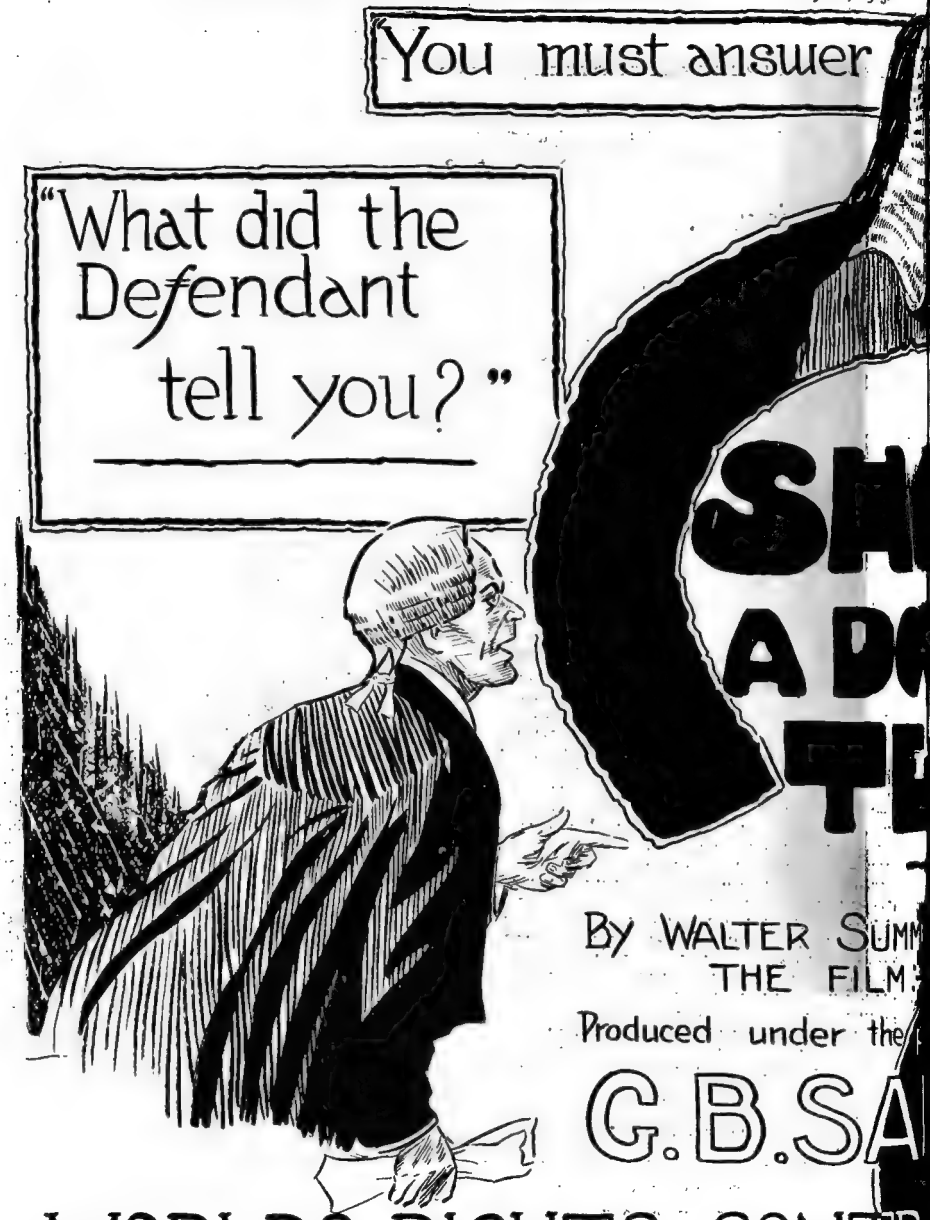

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Counsel's question"

I consider information given to a doctor in his professional capacity as sacred as that given to a priest in the confessional!"

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REVIEW OF NEW PRODUCTIONS—*Continued from page 39.*

received, he appears shortly afterwards looking spick and span—so great is the recuperative power of film heroes. . . . One interview with the ferocious outlaw would have been quite enough for the Peter of the first reel. But cowards do not go out West for nothing. Peter had been to see the pictures, and he knew that, on a second encounter, he would be able to knock spots off Goliath himself. So he turns up again on the morrow, determined this time to do or die. He breaks down a trap-bridge which the villain has erected to snare his adversaries, and when Mercy tries to help him overpower her husband, he orders her to put down her weapon. Peter's blood is up. A terrific fight ensues, and Boone finally stumbles outside conquered, to fall through the bridge into a swirling river.

The kind of film presented in "Broken Chains" is as we say, nothing more than an attempt to serve up the old bully v. baby tonic, which went well in such pictures as "Tol'able David" and "Driven" (because they contained some vivid characters which appealed to the imagination), but which, dispensed in the crude form of "Broken Chains," is hardly likely to find much of a welcome except among the grossly unsophisticated. Goldwyn's have done vastly better than this before, and will certainly do so again. But we should strongly advise them to 'ware scenarios that have won prizes in newspapers.. This was adjudged the best of 32,000 stories submitted. God help the others!

The acting was not very distinguished, except in one or two serio-comic parts which had little to do with the main story. Colleen Moore had to look pathetic and frantic by turns, and she succeeded without being very impressive. Malcolm McGregor, as Peter, was just the suave, artificial coward-hero of the screen, and Ernest Torrence was, once more, the big savage who lives only to be overcome at the end by whipper-snappers. In bulk and ferocity he looks as though he could eat everybody in the play, and yet he invariably meets a terrible death at the hands of a callow youth. Ernest must be getting as tired of it as we are.

Stardust.

A fine heart-interest picture with Hope Hampton in the lead.

RELEASED BY MOSS EMPIRES

Length, Six Reels.
Release Date, October.

SEVERAL things combine to make this picture an appealing one. It tells a story in which the pathos is continuous but not overdone, and it holds together magnificently. The casting has been effected in a manner which makes practically every character stand out distinctly, whether or not the parts are ugly or endearing, and in Hope Hampton the picture has a star who impresses one by the quiet natural acting which marks her part. Her Lily Becker and Thomas Maguire's Henry Becker (her father) are the outstandingly lovable people of the picture, which is made appealing by its finely acted characters no less than by its story.

The story is one of the repression of a girl possessing musical gifts and aspirations by a harsh, domineering mother, and the unhappiness and eventual disaster which overtakes the marriage into which she is forced.

Lily Becker, the child of middle-class parents, is passionately fond of music, but her mother takes every opportunity to crush her longing to be a great musician. Between Lily and her father there is deep, lovable sympathy, but Henry Becker is too much under the thumb of his wife to make any but the most feeble protests. When Lily reaches womanhood she is forced by her mother into a most unhappy marriage with Albert Penny, the vulgar son of a prosperous neighbour. Life in the Penny household was worse than at home. The climax comes one night when, after a particularly distressing scene, Albert callously ill-uses her. So Lily ran away from Paradise to seek her fortune in New York.

In the cheap boarding house where Lily has installed herself, she becomes acquainted with a friendly chorus girl, Daisy Cameron. When Lily learns that she is to become a mother, it is Daisy who stays with her while her ideas become adjusted to the new angle, and Daisy who takes her to the manager of a new show for a place in the chorus. Visigoth, a wealthy, middle-aged man, who is backing the production, becomes interested in Lily and she is given a part. But her baby is born and she is unable to leave New York with the show, and she is obliged to repulse Visigoth's dishonourable advances. Finding herself without a job and without resources and with her baby ill, she humiliates herself by wiring to Albert Penny for money. Her baby dies and when the reply comes it is to say that she has made her own bed and must lie upon it. In despair, she contemplates suicide, but a young man named Tom Clemons, who has been watching her, stops her. Upon reaching her boarding house, Lily finds a money order from her old father, who has at last thrown off his wife's shackles and asserted himself to good purpose. This proves to be the beginning of her good fortune, for at the restaurant where she and Tom go to dine, she is seized upon by Marvelli, a music teacher, who is also dining there. He has been trying to find Lily, and insists on training her voice without fee.

At last the day arrives when Lily makes her triumphant success. Tom has been her constant companion and real, true love has sprung up between the young pair. When the news of Lily's triumph reaches her Western home, Albert decides that she needs a manager and starts for New York, but a terrible collision occurs and his name is amongst the killed.

Lily thus was released at last from her hateful bondage and was free to accept love and happiness.

There is a quaint humour in several of the scenes in which Henry Becker is seen, which gives the lightness which acts as a fine foil to the pathos of the leading part, and the collision scene was well-done although brief. Throughout, the picture possesses a quiet charm which will commend it to all classes of patrons.

Won by a Neck.

Good horse-racing film which should prove an acceptable booking feature.

RELEASED BY WALKER'S.

Length, Five Reels.

ALTHOUGH "Won by a Neck," which Walker's Pictures trade showed last week, does not differ fundamentally from the plethora of racing films which periodically swamp our screens, the picture stands out above others of its type by reason of the virile performance of Ann Little as the heroine. This star imparts to a very ordinary character an amount of personality conspicuously absent from the performances of other actresses who endeavour to interpret the out-of-doors type of woman, Peggy Pomeroy, the only daughter of an impoverished father. By her excellent characterisation she lifts the film right out of the level of mediocrity into which it would otherwise have fallen.

When Peggy Pomeroy returns from school she is just in time to witness a race in which her horse, "Lightning," fails badly. She discovers that this is due to the horse having been "pulled" by its jockey, Fred Rollins, from whom she learns that it has been sold to Stephen Bradley, a rival owner, to whom her father is very heavily in debt. The new owner vindictively refuses

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REVIEW OF NEW PRODUCTIONS—*Continued.*

to allow Major Pomeroy time in which to settle the balance of the long outstanding debt. Bradley's implacability is due to the fact that many years previously the two men had been rivals for the hand of the same girl, who eventually married Pomeroy and became Peggy's mother.

"Lightning" is entered for the Midvale Stakes, and Peggy and her father are so confident of the chances of the horse that they back it with all they possess in an effort to secure sufficient to pay off the major's indebtedness to Stephen Bradley. Rollins, "Lightning's" jockey, pesters Peggy with his attentions, and when she refuses to listen to him he tells her that he is aware that she and her father have staked their all on "Lightning" for the Midvale Stakes. He swears that unless she accepts his terms he will "pull" the horse in the big race and so ruin Major Pomeroy.

In desperation, Peggy agrees, praying that something will occur to provide a way out. Something does occur—an accident to the vehicle in which she is riding with Rollins—and gives Peggy an opportunity to escape from her bargain. Rollins continues his pursuit of Peggy and has the girl all but in his power—but she outwits him. To his consternation, on the day of the Midvale Stakes, Peggy contrives to secure the jockey under lock and key. She dashes to the racecourse, dons the riding clothes of her prisoner, and wins a thrilling race by half a neck. Her pluck touches the heart of Stephen Bradley, and the two men, friends once more, agree to the union between Peggy and Robert Bradley, the nephew of "Lightning's" new owner, who, as a peace-offering, returns the horse to his original owner, Peggy.

Smashing Barriers.

A Western serial concertinaed into a six-reeler.

RELEASED BY VITAGRAPH.

Length, 5,500 *ft.*

Release Date, *August* 20.

THE task of cutting down a 15-episode serial into a five or six-reeler is a task from which any film editor might very excusably shrink, and the task is not likely to be successful. Vitagraph have cut down their serial, "Smashing Barriers," in this way, and have produced something like a parody of the former picture. It might possibly be put out as a comedy, for the extravagant incidents which, kept widely apart in a serial, have now become so jostled that it is impossible to regard them seriously. The rope used to tie up refractory folk and lasso them and descend cliffs by must run to miles: the gun-firing and horse-riding and fighting and super-stunts that have been left in, leave one exhausted because of their terrific panic of quick movement.

Kept at a reasonable distance from each other, as they were in the serial, the extravagances could be endured, but packed into a program picture they clatter together like badly-packed crockery. In a certain type of hall among very unsophisticated patrons who ask for action regardless of story, this picture might still do good business: outside this rather narrow circle it is not likely to have a great vogue. It is now an ordinary Western very tightly packed.

SCENE FROM "SMASHING BARRIERS."

Mirthquake Comedies.

A set of really irresistible comedies that should be booked forthwith.

RELEASED BY WARDOUR FILMS.

Length, *Two Reels.*

Release Date, *Fortnightly from September* 17.

EXHIBITORS who are on the look-out for some really good comedies may confidently book the Mirthquake two-reelers which Wardour Films are offering. They are the work of Eddie Lyons, and Bobby Dunn is the comedian who provides the fun. "All Wrong," "Give Him Air," "The Fast Mail Man," and "Sea Air" were trade shown last week, and moved so briskly that there was continuous roars of laughter throughout. They get away from the old custard type of comedy, and some new and ingenious business makes them appear quite fresh, while the older tricks are repeated in a manner that makes them appear new. Stories do not matter in pictures of this order, provided that the comedy is kept going. Nevertheless, each picture shown last week has a coherent and, so far as comedy can be, consistent story. Through them all Bobbie Dunn pursues his unswerving way, his seriousness making the stupidity of the situations appear more than ever ludicrous. "Sea Air" is a fine instance of the type of comedy with incidents that lead the beholder to expect something, and then quite delightfully disappoint him. Then, when the disappointment has come to be expected, the obvious is introduced, making in itself a disappointment of another kind.

There are fourteen of these comedies, and exhibitors who book them will find at least the alternative weeks of their next winter program to contain gems of comedy that will keep their patrons in roars of laughter.

SCENE FROM "BUMPING INTO HOLLYWOOD,"
One of Wardour's new Mirthquake Comedies.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Borderland.

A story which will appeal to the spiritualistically-minded patron.

RELEASED BY FAMOUS-LASKY.

Length, Five Reels.

Release Date, November 5, 1923.

IN every community there are to be found folk with an interest in spiritualist speculations, and these will find in the theme of "Borderland" a subject to their mind. An additional commendation to such people will be Sir Arthur Conan Doyle's testimonial, for he describes the film as the best screen sermon he has seen. "From a psychic point of view," he says, "making some allowance for symbolism, it is remarkably accurate."

SCENE FROM "BORDERLAND."

Spiritualism is not, however, an interest of every kinema patron, and those who have not been caught up by this subject, and judge it solely on motion-picture standards—will deem it slow—if not tedious. Not that the "other-world" scenes are not well done; indeed, those which open the picture are a triumph of technique, and with the excellently chosen and skilfully played music of the New Gallery orchestra created quite a spirit-world atmosphere.

The actual story has been told many times upon the screen—the infatuation of a married woman for another man, and plans for an elopement. Here, however, enters a spirit-world ancestress who has sinned in a similar manner. She is suffering tortures because of her lapse, and it is represented to her by a dark angel with drawn sword that her purgatory can only be ended if she will pass through torture and warn the erring woman in the world below. This she does, and, whispering into the deaf ears of an old servant who is paralysed, bids her warn her grand-daughter. By a miracle the old lady manages this, and the ancestress's story is told by her in vision form. At its close the old lady is seen sitting dead, while the eloping woman dashes off in a car to visit her little son, away at a boarding school, and arrives in time to save him from death while sleep-walking. Then, we are told, the soul of the ancestress passes on to a better world, and is allowed to see her own child who had years before met with its death owing to her mother's negligence.

The difficulty of telling such a story in an easily comprehended manner will be realised, and the method which had to be adopted of continual change of scene from story to vision and thence to the spirit-world story makes the picture jerky and troublesome to follow. There are, too, in the film long passages which are not strictly relevant, and a length of a dance which could easily have been disposed of in a sub-title. In technique, however, the picture is a splendid production, and the double photography and the production of scenes that look as though they had come straight from Dante's Purgatorio must have entailed much care and thought. Agnes Ayres is the star, and does her best with a very difficult rôle.

ENTERTAINMENTS DUTY BREACH

SAMUEL HODGES, of the Roseville Empire Picture House, Plymouth, was last week fined £5 for failing to comply with regulation 4 of the Entertainments Duty regulations, 1921, by issuing tickets without the price being named thereon, and for other breaches of the regulations. A Customs and Excise officer stated that when he went to the Roseville, Hodges produced four rolls of tickets which did not show whether the prices included or excluded the tax, while they did not bear the Entertainments Tax label denoting the tax. In reply to questions Hodges said he had no adhesive stamps in stock, and explained that the lady cashier was indisposed and he did not know that the tickets were not stamped. The official saw an attendant, who produced a bundle of half tickets, some of which were stamped and some not stamped. Hodges, before taking over the kinema, was manager for two or three months, so his experience should have taught him differently. Hodges stated that he bought Entertainments Tax stamps to the value of £11 13s. 4d., and had only just finished them when the officer came round. His average takings were 30s. to £2 per night. He had closed now because the bailiffs had been in.

GAUMONT GETS WELSH, PEARSON PRODUCTIONS.

A MILD sensation will be caused in the trade this week with the announcement that the Gaumont Company, Ltd., has acquired the exclusive rights of the new Welsh, Pearson production, "Love, Life, and Laughter," which is to be trade shown at the Alhambra, on Thursday morning, together with the rights of all future productions. As a rule, rumour anticipates any change of such importance, but in this case the secret of the negotiations has been so closely guarded that nobody beyond the principals concerned had the faintest idea that anything of the kind was going on.

It may be mentioned in passing that by a large number of people who have seen "Love, Life, and Laughter" the opinion is generally held that this is far and away the best and biggest picture that George Pearson has yet produced. "Love, Life, and Laughter" is to be followed by a typical subject for Miss Balfour, "Squibs, M.P.," which the scenario promises will be a screamingly funny film from beginning to end. The production of the latter film is to be commenced immediately.

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FACING THE MUSIC IN NEWCASTLE.

C.E.A. v. M.U. in Wages Dispute.

(From our Newcastle Correspondent).

AS a result of the application of the members of the Northern Branch of the C.E.A. for a reduction of the salaries of the musicians, the powers of the Conciliation Board to deal with this matter have been questioned by the representatives of the musicians. This was brought to the notice of the members of the Northern Branch at their meeting held in Newcastle, on Tuesday, May 15 (Mr. W. Carr, Seaton Delaval, presiding), by Mr. J. S. Snell, chairman of the Board, when he submitted a report on the proceedings of the last meeting of the Board.

Demand and Counter-demand.

Mr. Snell remarked that the Board was called together for the purpose of considering the application of the exhibitors for a reduction of wages, and the counter-demand by the musicians for an increase. Mr. J. B. Williams, London, the general secretary of the Musicians' Union, attended and acted as spokesman for the employees. The attitude taken up by Mr. Williams had created a curious situation. He pointed out that under the constitution the Conciliation Board had no power to deal with the matter, and the exhibitors on the Conciliation Board, on considering the constitution, had to agree with Mr. Williams. It appeard that they had been out of order ever since they commenced, but Mr. Snell added that he thought it was peculiar that this obstructionist point had not been raised while the wages were going up, and it was significant that it had come up only when wages appeared likely to fall. Mr. Snell then presented to the meeting a formal report of the proceedings, extracts from which are as follows:

Mr. A. J. Johnson (district secretary of the M.U.) read correspondence from the C.E.A., giving three months' notice for the termination of the working agreement, to take effect on May 23, 1923; also a further letter from the C.E.A., making application for a reduction in wages of 12½ per cent. A letter from the M.U. to the C.E.A., accepting the notice for termination of the agreement, and asking for an increase of 10 per cent. on wages, was also read. The application of the C.E.A. for a 12½ per cent. reduction was considered first.

Action of the Conciliation Board.

Mr. J. B. Williams, general secretary of the M.U., opened the discussion by stating that he had been considering the constitution of the Conciliation Board, and he had come to the conclusion that the Board were acting quite contrary to their constitution, by considering questions of reductions or increases before they had been considered locally. He maintained that the constitution provided for all such matters to be considered locally, that is, by any particular district, and if the district failed to agree, then the matter should be remitted to the Board for final decision.

This aspect of the matter was favourably received by the employers' side of the Board, but the employers' secretary (Mr. Alfred Smith) pointed out that while the musicians had the area mapped out into districts, the C.E.A. only recognised one district, which was the area of the Branch. He further stated that it would be necessary for the C.E.A. to create districts to coincide with the districts of the M.U. if it was desired to carry out the suggestion of Mr. Williams.

Mr. Williams, referring to the notice for the termination of the agreement, said it would be as well to make the matter quite legal, to serve each musician with a fortnight's notice that the agrement was to be terminated.

At this point the employers retired for a few minutes to consider the position, and on their return their secretary reported that they agreed that individual notices were to be served on the musicians, terminating the present agreement. Mr. Smith also requested the Musicians' Union secretary to inform their members that while they would be receiving the fortnight's notice, this did not mean that they were to leave their employment.

The employers' secretary further stated that the position of district settlements would be considered by the members of the branch at their next meeting. In the meantime it was agreed that the M.U. secretary should furnish the employers' secretary with details of the branches of the M.U. in this area, together with the theatres covered by such branches.

Occasional Matinees.

Mr. J. B. Williams asked what was meant in the agreement by the term "occasional matinee." The employers' secretary said it was used to differentiate between the matinee of the continuous show and the ordinary occasional matinee of the twice nightly or the nightly continuous show matinees. The musicians referred to a recent matinee held at the King's Theatre, Sunderland, and claimed that it was a special matinee and should be paid for as a full evening's performance would be. The employers could not accept this interpretation, and the employers' definition was accepted by the musicians' side of the Board.

The employers, in giving notice of the reduction, had also stated that in any future agreements they were desirous that the hours of employment of musicians should be such as would cover the time necessary to complete the program. Mr. J. S. Snell said that this request was made not to get more time out of the musicians, but to prevent much unpleasantness which had been caused in the past by musicians leaving their places before the completion of the performance when it had occasionally happened that the show lasted a few minutes longer than usual.

Mr. Williams expressed his surprise that any musician should leave the orchestra before the completion of the performance. If the four hours were exceeded by a few minutes one or two nights they should be taken as a balance when in that week the time taken for the performance came within the four hours.

The Constitution of 1918.

Mr. Snell supplemented the report by remarking that he must call the members' attention to the clauses in the constitution of the Conciliation Board under which the objection of the musicians had been raised. He pointed out that when the constitution was drawn up in February, 1918—since when it had been acted upon all along—the exhibitors were parties to it. The clauses were as follows:

That the object of the Board shall be to deal with all applications for increases or adjustments of musicians' salaries or conditions of employment at kinema houses within the area, provided that always that agreement cannot be arrived at in

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FACING THE MUSIC IN NEWCASTLE—*Continued.*

the first instance between the local branch or branches and the managements.

Failing agreement with any local branch or management on questions at issue the Board shall decide all questions concerning increases or readjustments of the musicians' salaries for the district covered by the Board, the hours of playing and the conditions generally, under which the musicians shall perform their duties.

Mr. F. W. Morrison moved, and Mr. E. J. Hinge, Blaydon, seconded the adoption of the Conciliation Board's report, and it was agreed to.

The New Situation.

The Chairman pointed out that as a result of the new situation that had been brought about it would be necessary for the branch to give consideration to what was to be their future policy, and that would give rise to a lengthy discussion.

Mr. J. C. Bell remarked that now, if the exhibitors desired a reduction of wages, they must give their musicians, individually, a fortnight's notice to end the present working agreement, and after May 23 each and every district must regulate its own wages scale, always bearing in mind that the Conciliation Board could be brought into play, in the event of a dispute taking place.

Mr. J. Dobson, Elswick, was of opinion that the C.E.A. would be at a considerable disadvantage if it was asked to deal with wages questions on the basis of many small areas, and pointed out that in the branch they had their strength. If they had to legislate by districts, he wished to know if it was necessary that they must accept the districts defined by the M.U.

District or Branch?

Mr. Snell replied that it appeared as if they had arrived at a point when the members must make up their minds either to adhere strictly to the constitution of the Conciliation Board or scrap it entirely and continue to act as one solid body. He contended that if the musicians considered it convenient to forget the area question when their wages were rising, the same principle should not be objectionable to them now, when the wages were falling.

The Chairman was of opinion that the only difficulty in the matter was the fixing of the districts by the M.U. instead of by the C.E.A.

Mr. F. W. Morrison said he welcomed the return of district bargaining, and expressed the opinion that the Newcastle standard, adopted when bargaining as a branch, had been the means of some districts having to pay musicians out of proportion to the rate of pay warranted by different circumstances. The standard of wages set in Newcastle was far too high as a governing standard for the Four Northern Counties.

Mr. J. Connolly, Chester-le-Street, thought that the best way out of the difficulty would be to set up a wages board, composed of representatives from the various districts specified, and intimated that he would like to see a committee appointed to see how best such a board could be established.

After further discussion it was agreed, on the motion of Mr. W. R. Ruecroft, seconded by Mr. J. Dobson, that further discussion be deferred to a special meeting to be called within fourteen days.

"THE JUDGMENT."

New Swedish Picture by the author of "Thy Soul Shall Bear Witness."

ON Friday, June 1, at the New Gallery Kinema, at 11 a.m., the Phillips Film Company, Ltd., will present "The Judgment," a Mauritz Stiller production, with Pauline Brunius, Mary Johnson and Einar Hanson.

The film was made partly at Rasunda, near Stockholm, and partly in Northern Lapland, within the Arctic Circle. Thousands of reindeer are "featured" in the picture, and some idea of the difficulties that had to be overcome to reach the district in which the Laplanders assemble their vast reindeer herds may be gathered from the fact that all lighting equipment, stores, etc., had to be transported over fifty miles of virgin snow. On several occasions the temperature was between 15 and 20 below zero. But the greatest difficulty which the producer had to contend with was the superstition of the Laplanders. Not only did they object to being photographed themselves—they expressed the opinion that ill-luck would befall them if their herds were "shot"—but an extraordinary amount of patience and money had to be expended before the Laplanders would undergo the "ordeal."

On one occasion Mr. Stiller had three thousand reindeer assembled one night all ready to begin work the following morning, but when the dawn came the entire herd and its owner had vanished into thin air. A serious accident occurred during the filming of a scene in which the leader of the reindeer herd takes fright during a blizzard and drags the hero of the story for some miles across country. The artiste duly lashed the rope attached to the reindeer round his waist, and (after a brief struggle) lost his footing. And the reindeer duly commenced to drag him along. But suddenly the animal swung round and began to beat the artiste with his hoofs; with the net result that the victim was incapacitated for nearly three weeks! Yet another difficulty that had to be overcome was to persuade the Laplanders to allow their beasts to swim across the great Fjord, as shown in the picture. Once again only an exceptionally big bribe would move them!

"The Judgment" is an adaption of the novel by Dr. Selina Lagerlof, the most popular authoress in Scandinavia to-day. A large number of her works have been filmed, including "Snows of Destiny," "In Quest of Happiness," and "Thy Soul Shall Bear Witness." Mauritz Stiller, who directed "The Judgment," is already well known in this country. His recent productions include "The Flame of Life," "Chains," "Rapids of Life," "Guarded Lips," etc. Mary Johnson, the heroine in "The Judgment," is one of Sweden's most prominent actresses—despite her youth. Einar Hanson, the hero, makes his debut in this production. His fine acting is all the more remarkable for the fact that he has had no previous screen *or stage* experience. Pauline Brunius, on the other hand, is the greatest actress in Scandinavia, and has appeared in a large number of pictures.

The Phillips Film Company summarises "The Judgment" as a beautiful, enthralling and "different" picture of exceptional quality as regards photography and lighting.

The new mirrolite arc lamp just brought out by the Gaumont Company, Ltd., is occasioning much interest amongst exhibitors, and we are advised that any exhibitor who is anxious to see it in operation can have a demonstration at either the Gaumont head offices, 5-6, Sherwood Street, or any of the branch offices of the company in Glasgow, Manchester, Leeds, Birmingham, Newcastle, Liverpool, Cardiff, Bristol, Dublin and Belfast.

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News and Notes from Newcastle.

A Special Mines Film—75% of Halls in Serious Position—Two Kinemas in the Market—A First National Boom.

From our Newcastle Correspondent.

THE Directors of Education for Newcastle had made a request to the exhibitors in the district to afford the Education Authorities facilities for the purpose of placing before the general public a special film that had been prepared at the National Mines Department Experimental Station dealing with the dangers arising from coal dust explosions, and how best to treat coal dust so as to safeguard as far as possible against these explosions. No fee was to be charged for the film and could be had on an application being made to the Director of Education. The members of the Northern Branch of the C.E.A. had the matter before them at their meeting last week, when it was decided that exhibitors desirous of showing the film should make direct application for it. The hope was also expressed that more than one copy would be provided so as to avoid any annoyance that one exhibitor might feel if he was expected to screen the film after his immediate opposition had shown it.

A Bad Outlook.

There is considerable talk among renters and exhibitors as to the coming crisis in the kinema industry in the Four Northern Counties. Even apart from the Summer Time and other things, a well-known member of the trade, who is interested in both renting and exhibiting, informs me that it is estimated that 75 per cent. of the halls are in a very serious position. It appears that unless something drastic is done for relief from the Entertainments Tax, in a very few weeks the number of theatres already closed will be considerably augmented.

New Members.

The Northern Branch of the C.E.A. continues to increase in strength numerically, and at the last meeting of the Branch it was reported that three new members had been admitted to the association. These are the Playhouse, Morpeth; the Grand, Newfield; and the Pavilion, Grange Villa.

Hall Rebuilt.

I understand that the New Empire Kinema, Whitley Bay, is to be opened in a couple of months. The kinema, which has been entirely rebuilt, is fitted out in a most up-to-date style and will have a seating capacity of 1,300.

First National Boom.

Mr. W. H. Linden Travers, the local manager of the Associated First National, informs me that "The Voice from the Minaret," which features Norma Talmadge, has been booked for a week's screening in June at the Queen's Hall, Newcastle. Mr. Travers is being kept busy with bookings of 1923 releases and already many of the pictures have been fixed up for runs of a week in the big towns in the territory.

Ideal Attractions.

The Ideal Film Company has been doing good business with "Through Fire and Water," and where this picture has been screened in the territory, Mr. Rose, the local manager, states it has attracted record houses. The next film for release is "The Grass Orphan," which will be followed by "Harbour Lights." Three trade shows will take place in the near future, and two of the films to be screened are "Jealousy," featuring Matheson Lang, and the much-discussed picture, "This Freedom."

Halls in the Market.

By order of the Chancery Division of the High Court of Justice, two kinemas have come into the open market. These are the Gaicty Picture Hall, Hamilton Row, Waterhouses, County Durham, and the Victory Picture House (formerly known as the Star Picture Hall), Boldon Colliery, also in the County of Durham. These were offered for sale at the Property Mart, 12, Eldon Square, Newcastle, on Thursday night, May 17, by Messrs. Thomas B. Sanderson, Son and Townend, auctioneers, Newcastle. The Gaiety Picture Hall, Waterhouses, which is held on lease, expiring on November 22, 1963, is a building of brick and stone, and has a seating capacity of 353, a stage 12 feet deep, an operating box, pay box, two cellars, containing gas engine and dynamo. These, together with the furnishings of the hall, were included in the sale. The ground rent is £6 2s. per annum. The building was sold to Mr. Reid, of Brandon Colliery, for £220. The Victory Picture House, Boldon Colliery, was also offered with fittings and furnishings. It is a brick building and has a seating capacity of 600. There is a bioscope box, a stage 12 feet 6 inches deep, two dressing rooms, a cellar containing gas engine, cooling tank and dynamo. The property is held on a lease which expires on October 31, 1961, at an annual ground rent of £24 10s., reducible to £20 10s. on prompt payment. This property was withdrawn without a single offer being made. Messrs. Livingstone and Pattie, 10, Grange Road West, Jarrow, were the solicitors for the vendors of the two halls.

OBTAINING FILMS BY FRAUD.

REMANDED on a charge of obtaining films by fraud and stealing them by means of a trick, Harold Howard, of Scott Street, Maidstone, received a sentence of six months with hard labour at Marlborough Street Police Court on Tuesday last on each of two charges.

The offence was committed on May 7, when the accused obtained three films from General Kinema Films and three from Walturdaw Films under the pretence that he was the proprietor of a kinema at Boughton Monchelsea, near Maidstone. The total value of the films was £4,300, but the actual value of the films of which Howard obtained possession was only £180. They were sent to Maidstone West station, and correspondence and invoices were sent to the Village Hall, Boughton Monchelsea. The proprietor, receiving these, became suspicious, and placed the matter in the hands of the police, by whom the accused was promptly arrested.

Howard, who was known under five different names, received a sentence of six months on each charge, but the sentences running concurrently, the total imprisonment is only of six months' duration. He pleaded "Guilty," and thus the necessity for lengthy evidence was avoided.

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Trade in the Yorkshire Territory.

From Allied Artists to Famous Lasky—Majestic's New Manager—Kinema Cricketers.

From our Leeds Correspondent.

ONE of the most popular of the Leeds film "boys"—Mark Thorpe, the Yorkshire manager of Allied Artists—is leaving this territory to take up an important position with Famous-Lasky in London. A good business man, good sportsman, and good fellow generally, his genial personality will be missed in Yorkshire. He will be succeeded by another well-known Leeds and Sheffield film man in Mr. George Haines, who will be joined, as outside representative, by Mr. T. Wilkinson, late of Associated First National Films.

Welcome to Leeds.

As announced in another column, Mr. Noel Rhys, from the Regent Kinema Theatre, Brighton, has been appointed general manager of the Majestic Picture Theatre at Leeds, and is already in harness and making many friends in the city.

A New Bradford House.

Reg. Adams, who is to manage the new Coronet Picture Theatre in Otley Road, Bradford, tells me they hope to open in another five or six weeks.

With the Kinema Cricketers.

Albert Moody, secretary of the Yorkshire Kinema Trade Cricket Club, wishes it known among cricketing members of the trade in Leeds that cricket practice may be had any Thursday evening on the ground of the Roscoe Cricket Club at Newton Hall Farm (behind St. Martin's Church), in Chapeltown Road. Arrangements have been made with the club. And, by the way, there is a prospect of matches with the kinema boys at Manchester and Sheffield.

FILMS IN THEATRES.

Plymouth Exhibitors' Deputation.

ON May 16 Plymouth exhibitors, through the Devon and Cornwall Branch of the C.E.A., sent a deputation to the Watch Committee to oppose the renewal of kinematograph licences to the theatres and music-halls except with a thirty minutes' limitation, which would wipe out all big films. Mont Gilpin, the chairman, headed the deputation, which included J. B. Binmore, vice-chairman; C. H. Rundle, secretary; Harry Harcourt, delegate to the General Council; R. E. Eady, A. O. Ellis and G. Mudge. Major Ellis was the spokesman, and the following petition was presented:

We, the undersigned, representing the kinemas of Greater Plymouth, respectfully beg to protest against the renewal or granting of a kinematograph licence to any theatre or music-hall which holds a stage-play licence under your jurisdiction for the showing of films for a period exceeding thirty minutes.

There are twenty kinemas in the district which have for the past two years been experiencing great difficulty in keeping open; in fact, only by drawing on capital has it been possible to do so.

Theatres and music-halls have an excise licence and are thus able to sell drink, etc., during a kinematograph performance, a practice which has been opposed by, we might say, every licensing authority in the country, and it was made perfectly plain by the London County Council and the Middlesex County Council in 1921 that, if persons who held an excise licence required a kinematograph licence, they would have to do away with the excise licence, and that they would not allow any drinking to take place during the time pictures were being shown.

When music-halls were being granted stage-play licences, a clause limiting staging of plays and sketches to the duration of thirty minutes was inserted to protect the legitimate theatres from unfair competition. This forms a sound precedent for the regulation which we sincerely hope your committee will insert in any future kinematograph licence granted to theatres and music-halls.

A further point which we submit for your consideration is the fact that, while the rating and rates payable by kinemas have been more than doubled since 1914, the Theatre Royal, Plymouth, under the special terms of their lease from the Plymouth Corporation, are paying in rent and rates the same to-day as in 1914. In other words, the Theatre Royal, including the Royal Hotel, pays in rent and rates a sum not exceeding £5,000 in any one year. . . . This, we think, is showing preferential treatment to the detriment of other places of amusement.

Should any present theatre or music-hall desire to surrender their stage play licence and apply for a kinematograph licence, no opposition would be raised by the kinemas, as this we should regard as legitimate opposition.

The letter was signed by J. B. Binmore, Andrews'; G. Mudge, Savoy; Mont Gilpin, Belgrave; W. Barrow, Empire; C. F. Lowe, Gaiety; H. E. Jones, Theatre de Luxe; R. E. Eady, New Palladium; W. J. Corse and Thos. Hoyle, Cinedrome; R. T. Scawn, Morice Town Picture House; Frank Pearce, Criterion; A. C. Clements, Devonport Electric; Harry Harcourt, Tivoli; Ernest W. Price and T. T. Richards, Wolseley; H. Caston, Cinema de Luxe; W. Castor, People's Popular Picture Palace; C. H. Rundle, Theatre Elite, and M. Mather, Picturedrome.

The Watch Committee, having elicited further information, stated that they would consider the petition at their next meeting, which coincides with the annual licensing meeting.

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Gleanings from the West.

Bristol C.E.A. Discusses Matters of Interest—Alterations at Bath —Unemployed Want Free Seats —Gaumont's New Lamp —Season Tickets for Trade Shows.

From our Bristol Correspondent.

AT the last meeting of the Bristol and West of England C.E.A., the chairman, George Rees, spoke in very high terms of the manner in which business was conducted at General Council meetings. Mr. Rees, who is one of the delegates of the Bristol Branch, attended the Council meeting held at Newcastle, and he remarked that it was one of the most business-like meetings he had ever attended. He declared that the officials and members of the Council were carrying out their work in the best way possible, and if there was anything wrong with the C.E.A. it was not to be found in the work of the General Council or the officials. Mr. Rees suggested that at some time in the future the Council should be invited to come to Bristol and hold a meeting in the Western city.

The Tax and Other Matters.

Several other matters of interest were discussed at the same meeting. One was the question of the tax, which was brought up by Mr. W. G. Spicer, of Wellington, who suggested that the Chancellor should be urged to impose a flat rate of 2½ per cent. on all and every form of entertainment—whist drives, dances, lectures, etc., including charitable entertainments, there should be no exemptions. Mr. Spicer argued that in this way a 2½ per cent. flat rate would bring in as much money to the revenue as the tax in its present form. This proposal brought up S. H. Justin, who is a member of the Tax Committee and an out-and-out abolitionist. Mr. Justin declared that they had nailed their flag to the mast and were out for total abolition, and would continue to fight until they got it.

Broadcasting Resolution Approved.

Members gave their approval to the resolution passed by the Joint Committee against giving facilities for broadcasting. At the same time various members of the branch are considering the installation of wireless sets in their halls; A. E. Vaughan, of the Vaudeville, Bath, has just had a set put in. Consistency is certainly not a conspicuous feature of the C.E.A.

Theatres and Films.

The meeting also discussed the question of the exhibition of films at outside halls. It was a matter of moment, as it is generally understood that a local theatre has arranged to show certain super productions. The result of the discussion was the appointment of a special committee of half-a-dozen members whose duty will be to watch developments and act accordingly.

Alterations at Bath.

I hear that the kinema attached to the Bath Assembly Rooms is to undergo alterations which will give it increased seating accommodation. The screen is to be set back about 20 feet and a balcony put in the hall, which altogether will enable about 400 additional seats to be installed.

Unemployed Want Free Seats.

A Bristol manager has received a request from the secretary of the Unemployed Association for complimentary tickets for members of that organisation. Naturally, the manager could not see his way to comply with the request, and his refusal is being backed up by all the other exhibitors in the town. After all, why should the kinemas always be expected to give something for nothing? No one would dream of asking a shopkeeper to give away his goods; I suppose it is the old idea again, that it costs nothing to run a show.

For Margate.

Bristol will be represented at the C.E.A. Summer Conference by Messrs. Rees, Webber and Justin, the chairman, secretary and delegate of the West of England Branch.

First National's Successful Program.

C. H. Sanders, of First National, tells me that his last batch of big films have been well booked by exhibitors in the West Country. These include "Tol'able David," "Polly of the Follies," "Lorna Doone," "The Voice from the Minaret," "Omar, the Tentmaker," "Fury," and "The Hottentot." During the summer months First National Shows will be suspended; the last show will be held in the Park Street Theatre on Sunday, June 3, the subject being, "The Woman Conquers," featuring Katherine MacDonald.

Gaumont's New Lamp.

E. J. Jennings has been busy lately demonstrating Gaumont's "Mirrolite" arc lamp, which he has shown to exhibitors in Bristol, Bath, Swindon, Taunton, Torquay and Exeter with extremely gratifying results. The new lamp undoubtedly effects a saving of current, as at all the demonstrations the maximum figure was 25 amps, with which a perfectly projected picture was obtained. Mr. Jennings informs me that orders for the lamp are coming in well, so it is evident that exhibitors recognise its value.

Castle Street Sale.

The Castle Street kinema was put up for sale by auction recently and was withdrawn after bidding, which started at £3,000, had reached £12,500, as this, the last bid, was below the reserve price. The house, which was rebuilt a few years ago, has a seating capacity of 627, and is held for a term of 99 years from March 25, 1910, at an annual rental of £460 for the first 21 years and £450 for the remainder of the term.

Season Tickets for Trade Shows.

The Bristol C.E.A. has sent out a letter to renting firms recommending the issue of season tickets for trade shows as a means of keeping out the general public.

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Trade Movements in the Midlands.

King's Hall Closes Down—First National's New Home —"Monna Vanna" in Birmingham.

By our Birmingham Correspondent.

THE closing down of the King's Hall, Corporation Street, Birmingham, recalls the fact that this is one of the city's historic places of worship which, in the early days of the kinema, were converted into places of entertainment. While others have proved successful ventures, the King's Hall, which was formerly the chief edifice of the Wesleyans, has been temporarily, at any rate, closed down owing to structural deficiencies. A bold reconstruction scheme was mooted a couple of years ago which practically doubled the seating capacity, but the general financial stringency has, I understand, put an end to that project. Pending the working out of a more modest improvement scheme to meet the Justices' requirements, the King's Hall will be used for trade show purposes.

Cleanliness in Kinemas.

The Birmingham Justices are keen upon the kinemas being maintained in a perfect sanitary condition, and this fact was emphasised by Mr. S. E. Short (Chairman) at the last sessions in renewing the licence of the Slade Road Picture House, Erdington. Slight improvements had been carried out, and Mr. Short expressed the hope that the management would exercise greater care in regard to the condition of the house in the future.

A Correction.

In my last notes I recorded the fact that Mr. Leo Edgar, of Butcher's, had been promoted from the vice-chair of the Birmingham Centre of the K.R.S. to succeed Mr. W. G. Thompson as chairman of the Centre. My information came from a reliable source, but my informant misunderstood the position. Mr. Edgar only presided over the meeting in his capacity as vice-chairman, the Centre deciding to leave the question of officially appointing a chairman in abeyance. My personal apology to Mr. Edgar has been made, and my explanation readily accepted.

First National's New Home.

Mr. Ernest Reed and the First National staff have settled down in their new home on the ground floor of 1-5, Hill Street, Birmingham. The capacious suite of rooms have been redecorated and are furnished in luxurious style, and by now everything is in apple-pie order. Mr. Reed's report that the First National pre-release features are booking exceptionally well in the Midlands is borne out by the picture house advertisements. At the moment the latest Jackie Coogan's "Toby the Tyler" and "Daddy," for release in November, are producing a good crop of contracts. There is also fairly keen competition for the Katherine MacDonald feature.

Apex First Release.

The first feature of the Apex Company, "Monna Vanna," which was trade shown by Mr. J. I. Norfolk, of Midland Independent Renters, Ltd., met with a fine reception. The following few days produced more bookings than Mr. Norfolk anticipated. This week-end he will be in London to see another Apex production, details of which he will divulge upon his return.

Butcher's Latest.

Mr. Leo Edgar, of Butcher's, issues a special reminder to exhibitors that to-morrow (Sunday) evening, at the Scala, he will screen an attractive novelty in the "Syncopated Picture Plays."

New Victory Offerings.

Mr. E. H. Jacoby, of Victory Motion Pictures, has secured the Midland rights of the new Pola Negri feature, "Mad Love." Other outstanding current offerings are "Till We Meet Again" (Mae Marsh), "Deserted at the Altar," and "When Husbands Deceive." Next month's trade shows include "Safety Last," the next Harold Lloyd feature, and "The Tents of Allah," featuring Monte Blue and Mary Alden.

A "Pearl" Brief.

It is not surprising to hear that Mr. Mortimer Dent, of Pearl Films, is finding keen competition for the reissue of "The Kid" next autumn.

NOTABLE CAST FOR A NOTABLE PICTURE.

Producing "Guy Fawkes."

EARLY last week Maurice Elvey began work on "Guy Fawkes," the Stoll picture production which is scheduled for release on this year's anniversary of the "Gunpowder Plot." There were many difficulties in selecting the artistes to represent the historical characters who will interpret for the picture-goer the many incidents which constitute a story that is expected to make kinematograph history. To find really capable actors who resemble the historical personages figuring in Harrison Ainsworth's story was a difficult task. It would have been easy to secure the services of amateurs who resemble these characters, but Maurice Elvey has come to the conclusion that methods of screen acting and stage acting have so much in common that experience in the one is an invaluable help to the other. This apart from the fact that the professional actor should be employed in an outstanding production, and also that it would be dangerous to entrust to amateurs characterisation so essential to success.

The title rôle is in the exceedingly capable hands of Matheson Lang. Jerrold Robertshaw will appear as King James I. and Hugh Buckler as Catesby. The part of Father Garnet is entrusted to Edward O'Neil, one of the oldest British film actors, and one who did an immense amount of work in the productions of the London Film Co. "Guy Fawkes" is his twenty-sixth picture with Maurice Elvey.

Lionel D'Aragon, another very well-known actor, will appear as Lord Salisbury, and Shayle Gardner, who played with such success as the priest in "The Wandering Jew," is Humphrey Chatham, the hero. Robert English, whose first film work, and excellent too, was seen in "The Fruitful Vine," is Sir William Redcliffe. Wyndham Guise is Winter, one of the conspirators, and Peter Dear, the boy to whom the story is told. Nina Vanna, Maurice Elvey's new find, who has played small parts in several films, will enact the heroine.

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SCOTTISH NOTES.

(From our Glasgow Correspondent.)

AT the usual monthly meeting of the Scottish Branch of the C.E.A., held recently, Councillor Archibald, reporting upon the proceedings at the last meeting of the C.E.A. General Council, said that on the morning of the meeting a report was handed out to the delegates which contained this sentence: "The Committee recognise that, when necessary, first-class railway expenses and sleepers for two Scottish delegates for one journey when travelling at night should be paid from the headquarter funds." When, however, that report came to be submitted, the treasurer (Major Gale) rather took the wind of the Scottish delegates' sails by asking leave to delete from the above-quoted sentence the words "for one journey."

Wasted Speeches.

"That, of course," commented Councillor Archibald, "exactly met the wishes of the Scottish contingent," and it was only left to Mr. A. B. King, on behalf of the Scottish delegates, to thank the General Council for meeting the Scottish wishes in this way. It also incidentally robbed the General Council of the opportunity of hearing five brilliant speeches on the same subject. The Scottish contingent, therefore, came away from the meeting in a very happy frame of mind. "All's well that ends well"!

"Lobbying."

Councillor Archibald also reported regarding the discussion at the C.E.A. General Council on the question of lobbying in the House of Commons in connection with the Entertainment Tax campaign, and he stated, amid much amusement, that the members of the General Council were very much surprised to have an amendment moved by a Scottish delegate (Bailie Wright) urging that a higher sum than that suggested towards lobbying expenses should be allocated! It was reported that to carry on lobbying effectively required finance, and Bailie Wright's suggestion was accepted by the meeting with gratification.

Films in Favour.

Now that the summer season has come round in quite a number of cases Scottish places of entertainment—particularly in the smaller towns (which run semi-vaudeville and semi-picture shows in the winter months)—are now running full-fledged picture entertainments for the time being. It is also noteworthy that a good number of halls which a year ago adopted this summer season policy found the new fare was so popular with patrons that they have never gone back to music hall turns again. But, while this is satisfactory in one way, it is unsatisfactory in another. It means more competition for the other local kinemas, and in some cases it has unfortunately led to prices of admission being very severely cut.

Film Propaganda.

A striking illustration of the potency of the kinematograph medium for propaganda is provided in the success of the educational film, "The Gift of Life," which was presented by an anonymous donor to the Scottish Branch of the Alliance of Honour. In the report to be submitted at the annual meeting of the Scottish National Council of the "Alliance" it is stated that the film has attracted to the movement multitudes of persons whom this organisation is most anxious to reach, and the general interest created in Scotland has been to the Council a source almost of wonder.

BARROW-IN-FURNESS NOTES.

(From our own Correspondent).

THE program's the thing! This was the remark of a local manager this week when asked to explain the better business which he professed to be doing. "And what is more," he added, "we give them music second to none in Lancashire, and the pictures are the best that the world has produced." Such enterprise deserves success. There can be no doubt that the picture theatres in Barrow will compare with any in similar towns both for the films screened and the orchestral music, and notwithstanding the depression in trade and reduced spending abilities of the public owing to unemployment, the various houses have maintained the excellency of the program.

In Dalton-in-Furness there is a kinema owned by the local Co-operative Society. At a meeting of members last week the president said that like most other kinemas in the country they had been losing money, which was largely attributable to the circumstances of the town and district. The committee, he said, had the matter under serious consideration. One of the members objected that the kinema account had not been debited with rent and gas charges, and another member asked if something could not be done during the summer months to stop the loss on the kinema. The president repeated that the committee had the matter in hand, but he could not disclose their intention. A member of the Committee of Management strongly defended the kinema, and said it could have shown a profit if the charges had been raised to the same level as the opposition charges. He reminded the members that during the last five and a half years the profits amounted to £2,475.

At the public examination in bankruptcy of Henry Samuel Parfitt Walker, formerly of the Queen's Hotel and Victoria Palace Picture Theatre, Ulverston, debtor attributed his losses to bad trade at the theatre, heavy betting losses, and money lent. His deficiency was £12,256. He stated that the hotel and kinema had been purchased for £5,700 about 1920. He estimated the loss on the kinema at £1,250, while he had lost over £3,000 in gaming and betting. He only ran the picture theatre about a year. He had lost very heavily during the time the first manager was there, as he had been ill and had not been able to attend to the business and check it. He had lost as much as £30 and £40 a week. He admitted converting trust money to his own use to the extent of over £7,000, for which he is now undergoing three years' imprisonment. The examination was closed.

METROS IN MANCHESTER.

Weisker's are showing two big Metro pictures in Manchester next week—"Peg O' My Heart" on Tuesday at the Deansgate, and "Quincy Adams Sawyer" on Friday at the Piccadilly. Both these pictures had a successful run at the Palace Theatre, London, under the auspices of Jury's.

"Quincy Adams Sawyer" contains one of the most notable casts ever seen in a film, and "Peg O' My Heart" features Laurette Taylor, who created the part on the stage.

The massive Circular Steel Treasury Door, weighing 20 tons, the first of its kind to be manufactured in this country, formed a leading feature in the new industrial film taken at Chubb's works and recently shown throughout England. This door is now sold, and will shortly be fitted at the main strong room entrance of one of the principal banks.

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Trade News from Welsh Territory.

West Wales Recommendation—A Request from Colwyn—Charge Against Cardiff Renter—Stoll Film Booked to Albany-Ward Circuit.

From our Cardiff Correspondent.

DURING the past week the Shaftesbury Kinema, Swansea, which has been in existence for a good many years, closed down.

Whitsuntide Holidays.

Many of the Welsh exhibitors made special preparation for the Whitsun holidays, and kinemas in Cardiff, Newport and Swansea, where there were thousands of visitors, did good business. The halls in the mining valleys, however, had little relief from the hard times they have been experiencing of late, for so many of the miners and their families went away for the holidays.

West Wales Recommendation.

At a meeting of the Cardigan County Council last week a recommendation was received from the Public Health Committee that kinema licensees be asked to alter their continual shows to twice nightly. It was stated that the object of this was to allow children under eight years of age to visit the early show, and the meeting decided to ask the licensees to give an undertaking that no child under eight years of age should be on the premises after eight o'clock. The Council also endorsed a recommendation that no child under fourteen years should be admitted to kinemas and theatres if the licensee should be notified of the existence of infectious diseases in the locality.

North Wales Request.

An application was made at the annual meeting of the Colwyn Bay Licensing Bench last week for permission to show films of a suitable character on Sundays at the Princess Cinema, the Old Colwyn Picture House, the Public Hall, and Rhos-on-Sea Picture House. It was stated that permission had been granted in several other towns of a like character to Colwyn Bay. The Bench, however, refused the application, but renewed all the licences in respect of six-day kinemas.

Renter Charged.

Samuel Joseph, 8, Edwards Terrace, Cardiff, film renter, was summoned before the Cardiff Stipendiary last week on two counts with offences under the Kinematograph Act of 1922. Mr. Kenvyn Rees, who prosecuted, said that on November 6 last the police visited defendant's premises and found the front room being used as offices, and in the basement were a number of shelves, some in the course of erection. Here was stored a quantity of films in addition to a number of posters. Defendant was then told that under the provisions of the Act he could not continue to put the premises to such a use, and that he must discontinue doing so. The Act laid it down that in premises so used there must be fire-resisting floors, and further, that no premises used for residential purposes should be used for the purposes to which the Act applied. In March, 1923, a visit was again made by the police, letters were written by the Chief Constable, and in April a further visit was paid, when it was found that arrangements were being made to remove the stock to a shed at the rear.

For the defence Mr. C. J. Hardwicke said the Act had only come into force comparatively recently. Defendant had carried on business as a renter in Cardiff for the past seven years, and in the provinces generally as well as in Cardiff no film safes were provided such as were to be found in the main offices in London. Defendant was one of the smallest film renters in the country, who dealt in what was known in the trade as "fill-ups," and his scale of business was nothing like that of other renters in the city. However, he had instructed a firm of architects in the city to erect a building to which it was proposed to remove the films, and since the end of March a shed at the back of the present premises had been in the course of construction.

Mr. Rees: With regard to that, it is unsuitable, and has been disapproved.

The Stipendiary intimated that the case would stand adjourned. Defendant in the meantime must comply with the regulations, failing which, there would be a heavy penalty. Such goods were of a highly combustible nature and should be stored properly.

Mr. Hardwick said his client was prepared to give an undertaking that the police requirements would be complied with.

Stoll's Show.

There was a big body of Welsh exhibitors at the Stoll trade show at Cardiff of "Dr. Fu Manchu." The series were booked to the chief halls in Wales in addition to the whole of the Albany-Ward Circuit, which embraces 28 halls.

Mr. Coutts's Illness.

Mr. Coutts, who has been given leave of absence by Walturdaw in consequence of his indisposition, is being succeeded at the Cardiff office by Mr. Wilkinson, who will act as manager during Mr. Coutts's absence.

FILMING AN ANCIENT FIRE ENGINE.

PATHE FRERES made a picture a few days ago at the little town of Plympton, some three or four miles from Plymouth. Plympton's fire engine is 158 years old, and still does its work at local fires without the aid of such modern things as steam and motor fire engines. Pathé's saw in this a good subject for the screen, so they erected a little house on the Castle Green and equipped it. Then T. A. Robinson, their representative, set fire to it, and the fire brigade, in response to an urgent call, dashed on the scene with their ancient manual, looking spick and span in spite of its age. The pumps were manned and hoses run out, and soon streams of water were pouring on the flames. In the meantime goods and chattels and antique and modern furniture were being removed, while rescues from the burning building were effected in great style. Altogether it was a novel subject in a picturesque setting.

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HULL C.E.A. ON TRADE MATTERS.

Seaport Branch Meets After Long Interval.

OWING to a variety of circumstances the Hull Branch of the C.E.A. had not met for some little time until last Wednesday, when a meeting was held at the Grosvenor Hotel under the presidency of Mr. Robert Freeman. Supporting the chair were Councillor Wheeldon, Messrs. W. Morton, W. F. Morton, J. Petrie, J. Wilson (Brigg), H. V. Evans (hon. secretary), and others.

Hull's Cenotaph.

The Chairman reported the steps that had been taken by the sub-committee in regard to the cenotaph scheme, and said that amongst the houses that had taken up collections the return had been satisfactory. He trusted, however, that on any future occasion the promoters would give the entertainers more time in which to prepare their plan of campaign and listen to advice when given.

Music.

In reply to an inquiry from another city, it was stated that whilst Hull had no present agreement with the Musicians' Union, they were free from trouble because they were all paying the standard rate.

Goole Halls.

The Chairman reported that an attempt had been made to classify one of the Goole Halls as a B hall instead of a Class C hall.

Service of the Solicitor.

The Secretary said that headquarters had requested him to inform members that when seeking professional advice application should not be made direct to the solicitor, but through the medium of the Association. Direct instructions to the solicitor would consequently be charged to the individual and not the Association.

Broadcasting.

The position of the kinema in relation to broadcasting was discussed at considerable length.

Mr. W. F. Morton asked: "How far is the kinema affected by broadcasting?" The Chairman replied that it would be the means of providing entertainment within the home circle—instead of people going outside to obtain it.

It was moved by Mr. W. F. Morton, and seconded by the chairman, and carried *nem con.*, "That this meeting of the Hull Branch of the C.E.A. is strongly of opinion that no facilities should be given to the British Broadcasting Co., and urges the General Council to use every effort in opposing the same." In course of the discussion Mr. R. Freeman inquired "Why should they upset their business to put money into the pockets of the Government and the Broadcasting Company?"

New Members.

Mr. J. Wilson, of Brigg, and Mr. J. Laurence, of the Royal Super Cinema, Cleethorpes, were elected members of the Association.

Red Cross Scheme.

The British Red Cross Society's scheme of a Golden Ballot for provincial hospitals and the provision of a nucleus of a trade benevolent fund was placed before the branch by the Chairman, who stated it had been sent down by the Council for consideration and report. The kinema industry was, he said, promised £5,000, and five per cent. of all receipts above that sum. Tickets were to be sold in the kinemas only, and managers were to receive books, each containing eleven tickets, and to be charged only for ten in each book. After some little discussion it was decided to adjourn the consideration of the matter until further and fuller information was forthcoming.

Mutual Insurance.

Mr. R. Freeman stated that the General Council had discussed the question of mutual insurance, and, in his opinion, it would be a dangerous step to take. Personally he would not be inclined to put his theatre in such a company. The view he took was that it might be advantageous for the General Council to approach the big companies in the insurance world, and seek to get a special rate for kinemas.

Councillor Wheeldon mentioned the schemes in operation in regard to Hull maritime and the method adopted in the shipping and trawling industry. It was decided to leave the matter in abeyance for further discussion.

St. Dunstan's.

An application on behalf of St. Dunstan's to take up a collection was refused; incidentally Self-Denial Week was mentioned, and it was decided to adhere to the official rule of refusing to aid in Self-Denial Week until such time as General Booth shall have made full and ample apology.

It was decided to remind all local managers that no authority to take up collections be given unless sanctioned by the secretary on behalf of the branch.

Better Attendances.

With the object of securing better attendances a scheme was submitted which it is expected may be the means of achieving the same. Several members protested against the few being called upon to bear the burden of transacting all the business of that important branch.

NEW GENERAL MANAGER OF MAJESTIC, LEEDS.

MR. NOEL RHYS, formerly of the Regent Theatre, Brighton, one of the most palatial halls in the country, has been appointed general manager of the Majestic Cinema, Leeds, the post recently resigned by Mr. Leonard Denham. Mr. Rhys's kinema experience may have been brief in point of years—he has only been associated with the industry since the war—it has certainly been eventful, and has embraced both the renting and exhibiting sides. Mr. Rhys is delighted with his new charge, and believes that the future of the kinema business in the large populated areas lies in the super-kinema, with its dance hall and restaurant making it a live social centre. Considering the money spent on it, Mr. Rhys thinks the Majestic is the cheapest house for the public in the country.

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FILMS ON FIRE.

Exhibitors' Liabilities.

THE question of the responsibility for damage to films was considered by the members of the Northern Branch of the C.E.A. at a meeting held in Newcastle on Tuesday, May 15. This arose as a result of reference being made to claims that were being made against certain Durham County exhibitors regarding a number of films which were destroyed while in course of transit through a fire breaking out on the motor lorry.

Mr. J. S. Snell informed the meeting that the question of responsibility had been considered by a special meeting. Under Clause 10 of the Standard Form of Contract it appeared that the exhibitors concerned were responsible, except in certain cases where the renters were given specific instructions to send films by rail. Renters who did not carry out those special instructions and sent the films by road would be responsible for the damage to their films, as the carrier was, in those cases, acting as their agent, and not as the agent of the exhibitors. The whole circumstances, however, were governed by a further clause in the contract, which laid it down that where parties could not come to an agreement upon a question of responsibility for damage to films, the matter must be referred to arbitration.

The Chairman pointed out that the K.R.S. had agreed that those of its members whose films were involved in the fire in question should charge 2d. per lineal foot for the films destroyed. Attention was also drawn by him to the fact that the Fox Film Company's form of contract made the exhibitor responsible for damage at the rate of 4d. per lineal foot.

Mr. W. R. Ruecroft, Pelton, inquired if the 2d. per foot fixed by the K.R.S. could be taken as the standard for the assessment of damage in the future. The Chairman answered that he understood that it referred only to the case under discussion.

Mr. J. S. Snell was of the same opinion as the chairman, and he took it that the 2d. per foot did not refer to any fire that might possibly occur in the future. It could not be taken as a precedent, but it would form a basis of argument should the occasion ever arise.

A TRADE SHOW ATTRACTION.

DESERT ATMOSPHERE AT SHAFTESBURY PAVILION

THE trade showing of "The Tents of Allah" at the Shaftesbury Pavilion, on Wednesday last week, opened in a snow-squall, but the atmosphere of the desert was admirably suggested at the door of the theatre, where two attendants dressed as Arabs, with headdress, flowing robes and footgear complete, and with faces darkened and fierce-looking black beards, performed their usual functions. This splash of colour in a London thoroughfare on a drab day was heartily welcome and was much remarked upon by exhibitors attending the trade shows.

REX WILSON'S NEW EDUCATIONAL SERIES.

THE value and importance of the screen as a means of imparting information have been fully realised by education authorities. Unfortunately, they have, by reason of their training and environment, inclined to regard the matter from too academic a standpoint. The public, particularly the juvenile portion thereof, inclines to look askance at anything of an obviously "educational" character—out of school hours—and the public has a right to demand, as a first condition of any entertainment put before it, that it should be *entertaining*.

This condition can be met, and indeed must be met, if the picture house, with its unprecedented appeal to people of all ages and conditions, is ever to rise above the level of a mere show. In any event, the medium is there, and is daily and nightly exercising its influence. How this medium can be legitimately utilised to the end of combining wholesome entertainment with genuine instruction is a question which calls for an answer.

Rex Wilson, it would seem, is in a fair way to supply it. He is well qualified to do so. His first production in this country was "Tom Brown's Schooldays," an apparently unpromising subject which had been refused by several of the best-known British producers before it was submitted to Rex Wilson. It received the honour of a "command" performance before the King and Queen at Buckingham Palace, this being the first and, so far, the only performance of its kind given there. Since those early days, Rex Wilson has added many productions to that first success. In all of them he has striven to make the screen reflect, if not, indeed, the whole of life, its sweeter and saner characteristics. He is now engaged in the preparation of a series of pictures, each one complete in itself, but connected by personal interest and consecutive action. The subjects planned will cover history (in which the spectators will be conducted along the road from Yesterday which leads to To-day); geography, in which the habits and customs of foreign peoples will be brought before their eyes, together with an interesting series of adventures by the British protagonists of the main story; dramatic incidents portraying the supreme value of Courage, Truthfulness, and other qualities in the domain of ethics. In this new venture Rex Wilson has secured the support of many influential persons who are concerned with the building up of a better and nobler manhood of the British Nation.

Rex Wilson disclaims any intention of attempting to "stake out a claim." On the contrary, he hopes other producers will soon be working along similar lines. The results should be looked forward to with interest.

"DR. MABUSE" DRAWING THE CROWDS.

GRANGER'S film sensation, "Dr. Mabuse," is drawing enormous crowds wherever it is shown. At the New Gallery Kinema, Regent Street, last week, hundreds of people were unable to obtain admission. Mr. R. A. Pitcairn, the manager of the New Gallery, has written Granger's the following letter:

> "As you are no doubt aware, 'Dr. Mabuse' arrived here on May 7, and during his week's engagement at this theatre his hypnotic influence on the box office was most gratifying. I may also mention that I heard no adverse comments on the doctor's nationality."

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"SOULS FOR SALE" ON MONDAY.

Famous Producers and Stars seen at their Work in Goldwyn's New Picture.

THE first British display of Goldwyn's Rupert Hughes's production, "Souls for Sale," will take place at the Marble Arch Pavilion on Monday next. The subject is being given an exclusive West End presentation for two weeks

SCENE FROM "SOULS FOR SALE."

at that theatre, and during the same period an extensive lay Press publicity campaign is being conducted in the interests of exhibitors generally, to whom the subject will be available under the Goldwyn three-months' release plan.

When "Souls for Sale" is released the advertising and Press material used for the West End season will be available in its entirety to every exhibitor placing a booking and, under a new system which comes into effect at the Goldwyn office with this subject, it will be put before him in a form which will enable him to see at a glance not only the salient features of the film, but what methods are open to him by which to "sell it to the public."

Thirty-five stars in all are promised in this production; many of them in much more modest rôles than they are accustomed to. The calibre of this unusual "support" is undoubted; one of the players, who has quite a simple "bit," is certainly the most popular screen figure in the world, and among the others there are at least a dozen who would be offended by a salary offer in less than five figures.

Equally interesting is the fact that such famous producers as Stroheim and Marshall Neilan are seen engaged in the actual production of named films—not acting their own real life parts, but living them. There are glimpses of studio activities from almost every conceivable angle and a big circus fire scene—with the director and cameraman still prominent—to wind up with.

Incidentally, the author-producer of "Souls for Sale" has not been afraid to laugh either at himself, his fellow-craftsmen, or, in a mild way, at his public. One of the sensational scenes is introduced by a reproduction of a page of the working scenario showing exactly how, when and where the "big punch" is to be put in, and when the waxing star begins to go through her first "fan" letters, some typical communications are screened which every one in the trade will recognise to be only mild exaggerations of the sort of thing which falls through the successful film artiste's letter-box.

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JUNE 4.
Walturdaw, New Gallery, 11. His Brother's Wife.
Assoc. First National, Own Theatre, 11. A Question of Honour.
TUESDAY, JUNE 5.
Pathe, Own Theatre, 2-30. Pathe Comedies.
W. & F., Shaftesbury Pavilion, 11. A Gamble With Hearts.
European, Own Theatre, 11 and 2-30. Century Comedies.
Famous-Lasky, New Gallery, 11. The World's Applause.
Assoc. First National, Own Theatre. 11 & 2-30. What a Wife Learned.
WEDNESDAY, JUNE 6.
Pathe, Own Theatre, 2-30. Pathe Comedies.
European, Own Theatre, 11 and 2-30. Century Comedies.
Assoc. First National, Own Theatre, 11 & 2-30. What a Wife Learned.
THURSDAY, JUNE 7.
Butcher's, New Gallery, 11-30. Little Miss Nobody.
New Bio., Alhambra, 11-15. The Circus of Death.
Pathe, London Pavilion, 2-30. The Forgotten Law.
FRIDAY, JUNE 8.
Butcher's Shaftesbury Pavilion, 11-30. Pillars of the Turf.
Goldwyn, New Gallery, 11. Hungry Hearts.
Butcher's, Shaftesbury Pavilion, 11-30. Syncopated Picture Plays.
Assoc. First National, Own Theatre, 11. A Question of Honour.

MANCHESTER.

TUESDAY, JUNE 5.
Granger's, Theatre Royal, 11. The Scandal.
Gaumont, Deansgate P.H. & Own Theatre, 11 & 2-30. Drums of Destiny.
Famous-Lasky, Piccadilly, 11. The World's Applause.
W. & F., Futurist, 11-15. Till We Meet Again.
Kilner, Gaiety, 11. The Madonna in Chains.
WEDNESDAY, JUNE 6.
Phillips, Futurist, 11. The Judgment.
W. & F., Royal, 11-15. When Husbands Deceive.
Gilling, Deansgate, 11. Daring Danger.
THURSDAY, JUNE 7.
Weisker Bros., Deansgate P.H., 11. Series of Two-reel Comedies.
FRIDAY, JUNE 8.
Butcher's, Gaiety, 11. Little Miss Nobody.
Ideal, Piccadilly, 11. Jealousy.
Weisker Bros., Deansgate P.H., 11. Series of Two-reel Comedies.
Assoc. First National, Theatre Royal, 11. What a Wife Learned.

LIVERPOOL.

TUESDAY, JUNE 5.
W. & F., Palais-de-Luxe, 11-15. When Husbands Deceive.
Goldwyn, Prince of Wales, 11. Hungry Hearts.
Ideal, Futurist, 11. This Freedom.
WEDNESDAY, JUNE 6.
Granger's, Prince of Wales, 11. The Scandal.
European, Futurist, 11. One Wonderful Night.
European, Futurist, 11. A Dangerous Game.
W. & F., Palais-de-Luxe, 11-15. Till We Meet Again
Gaumont, Scala, 11. Love, Life and Laughter.
THURSDAY, JUNE 7.
Hepworth, Palais-de-Luxe, 2. Mist in the Valley.
Phillips, Trocadero, 11-15. The Judgment.
Gilling, Scala, 11. Daring Danger.
Assoc. First Nat., Prince of Wales Kinema, 11. What a Wife Learned.
FRIDAY, JUNE 8.
Gaumont, Palais-de-Luxe, 2. Twenty Years After.
Famous-Lasky, Scala, 11. The World's Applause.
Kilner, Prince of Wales Picture House, 11. The Madonna in Chains.

LEEDS.

TUESDAY, JUNE 5.
I.V.T.A., Kinema Exchange, 10-30. King Solomon's Mines.
Goldwyn, Majestic, 11. Hungry Hearts.
Gaumont, Kinema Exchange, 11-40. Drums of Destiny
Famous-Lasky, Scala, 11. The World's Applause.
WEDNESDAY, JUNE 6.
W. & F., Majestic, 11. Tents of Allah
Moss, Scala, 11. The Knockout.
THURSDAY, JUNE 7.
Stoll, Majestic, 11. The Wandering Jew.
Assoc. First Nat., Picture Hse., Briggate, 11. What a Wife Learned.
FRIDAY, JUNE 8.
F.B.O., Majestic, 11. Peter the Great.
Butcher's, Kinema Exchange, 2-15. Little Miss Nobody.
W. & F., Kinema Exchange, 11-40. Deserted at the Altar.

SHEFFIELD.

SUNDAY, JUNE 3.
Ideal, Grand, 6-30. Jealousy.
TUESDAY, JUNE 5.
Granger's, Grand, 10-45. The Scandal.
WEDNESDAY, JUNE 6.
F.B.O., Grand, 10-45. Heroes of the Street.
Famous-Lasky, Union Street Cinema, 11. The World's Applause.
THURSDAY, JUNE 7.
Goldwyn, Fargate Cinema House, 11. Hungry Hearts.
Gaumont, Grand, 11. Drums of Destiny.
FRIDAY, JUNE 8.
Pathe, Grand, 10-45. Hands of Nara.

BIRMINGHAM.

SUNDAY, JUNE 3.
Pathe, New Street Picture House, 7. Love in the Dark.
Gaumont, Regent, 7. Drums of Destiny.
Assoc. First National, Broadway, 7. What a Wife Learned.
TUESDAY, JUNE 5.
F.B.O., New Street Picture House, 11. Heroes of the Street.
Ideal, Futurist, 11. Jealousy.
WEDNESDAY, JUNE 6.
Vitagraph, Scala, 11. Smashing Barriers.
Vitagraph, Scala, 11. The Detective.
W. & F., New Street Picture House, 11-15. Deserted at the Altar.
FRIDAY, JUNE 8.
Granger's, Picture House, 11. The Scandal.
I.V.T.A., Scala, 11. King Solomon's Mines.
Famous-Lasky, Futurist, 11. The World's Applause.
SUNDAY, JUNE 10.
Phillips, Regent, 7. The Judgment.

NEWCASTLE

MONDAY, JUNE 4.
Goldwyn, New Pavilion, 11-15. Hungry Hearts.
TUESDAY, JUNE 5.
W. & F., New Pavilion, 11-15. Safety Last.
WEDNESDAY, JUNE 6.
Famous-Lasky, Grainger, 11. The Dictator.
Assoc. First National, Stoll Theatre, 11. What a Wife Learned.
THURSDAY, JUNE 7.
Goldwyn, Westgate Rd. P.H., 11-15. A Blind Bargain.
Butcher's, Empire Cinema, 11-15 a.m. Syncopated Picture Plays.
FRIDAY, JUNE 8.
Phillips, Stoll, 11-15. The Judgment.
Gaumont, Picture House, 11. Love, Life and Laughter.
Famous-Lasky, Grainger P.H., 11. While Satan Sleeps.

NOTTINGHAM.

TUESDAY, JUNE 5.
W. & F., Mechanics' Hall, 11-15. Tents of Allah.
Famous-Lasky, Scala, 11. The Dictator.
Famous-Lasky, Scala, 11. While Satan Sleeps.
WEDNESDAY, JUNE 6.
Fox, Long Row Picture House, 11. The Crusader.
Fox, Long Row Picture House, 11. The Salesman.
THURSDAY, JUNE 7.
W. & F., Mechanics' Hall, 11-15. Deserted at the Altar
FRIDAY, JUNE 8.
Gaumont, Scala, 11. Drums of Destiny.
Ideal, Elite, 11. This Freedom.

CARDIFF.

TUESDAY, JUNE 5.
Granger's, Kinema Exchange, 12-15. The Scandal.
F.B.O., Park Hall, 11-30. Peter the Great.
Goldwyn Kinema Exchange, 3. A Blind Bargain.
W. & F., Kinema Exchange, 3. Deserted at the Altar.
WEDNESDAY, JUNE 6.
Ideal, Capitol, 11. This Freedom.
FRIDAY, JUNE 8.
Vitagraph, Kinema Exchange, 12-15. Smashing Barriers.
Vitagraph, Kinema Exchange, 12-15. The Detective.
Rose, Kinema Exchange, 3. Love's Penalty.
Famous-Lasky, Park Hall, 11. The Dictator.
Famous-Lasky, Park Hall, 11. While Satan Sleeps.

GLASGOW.

MONDAY, JUNE 4.
Fox, Grand, 11. Pawnticket 210.
Fox, Grand 11. Young and Dumb.
Gaumont, Sauchiehall Street Pic. House, 11. Love, Life and Laughter.
Page, Cinema House, 11. Dusk to Dawn.
Famous-Lasky, New Savoy, 11. The Dictator.
TUESDAY, JUNE 5.
Pathe, Cranston's and Own Theatre, 11 & 3. The Hands of Nara.
Jury, Picture House, 11. Peg o' My Heart.
WEDNESDAY, JUNE 6.
Jury, Picture House, 11. Trifling Women.
Famous-Lasky, Cinema House, 11. While Satan Sleeps
THURSDAY, JUNE 7.
Jury, Picture House, 11. Quincy Adams Sawyer.
Page, Cinema House, 11. A Gamble with Hearts.
Assoc. First National, New Savoy, 11. What a Wife Learned.
FRIDAY, JUNE 8.
Goldwyn, New Savoy, 11. A Blind Bargain.
Ideal, Picture House, 11. Jealousy.
European, Own Theatre, 2-30. Kindled Courage.
W. & F. Cinema Exchange, 3. Dusk to Dawn.

BRISTOL.

SUNDAY, JUNE 3.
Assoc. First National, Own Theatre, 3. The Woman Conquers.
Butcher's, Baldwin St., Palace, 3-15. Little Miss Nobody.
W. & F., Clare St. Picture House, 3-15. Tents of Allah.
W. & F., Clare Street Picture House, 3-15. Deserted at the Altar.
WEDNESDAY, JUNE 6.
Granger's, Clare Street Picture House, 11. The Scandal.

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LONDON—Thursday June 7, 11-30 a.m., New Gallery Kinema.

BRISTOL—Sunday June 3, 3-15 p.m., Palace, Baldwin Street

MANCHESTER—Friday June 8, 11 a.m., Gaiety.

LEEDS—Friday June 8, 2-15 p.m., Kinema Exchange.

GLASGOW—Monday June 11, 11-15 a.m., Cinema House, Renfield Street.

CARDIFF—Tuesday June 12, 12-15 p.m., Kinema Exchange.

NEWCASTLE—Thursday June 14, 11-15 a.m., Stoll Tyne Theatre.

LIVERPOOL—Thursday June 14, 11 a.m., Palais-de-Luxe.

NOTTINGHAM—Friday June 15, 11 a.m., Picture House, Long Row.

SHEFFIELD—Monday June 18, 11 a.m., Union Street Picture Palace.

BIRMINGHAM—Sunday June 24, 7 p.m., Picture House, New Street

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 499. SATURDAY, JUNE 2, 1923. SIXPENCE.

Merit Without Mileage.

MUST a film story necessarily entail an inordinate amount of celluloid in order to be reckoned in the ranks of the "supers"? A good many producers appear to have persuaded themselves and their financial directors that quality can only be attained through quantity. For a time the public also were tempted to believe that if a single picture filled the entire bill it must, therefore, be one of extraordinary merit. But though extremely long films continue to be produced (and in some cases, we admit, really justify their two hours' traffic of the screen) it is one of the surest things of the day that the public's enthusiasm for most of them is on the wane. Urged on by falling returns and the complaints of their patrons, exhibitors are crying out for shorter features. They want the "super" quality in fewer reels. The call for merit without mileage is becoming more clamant every day in America. It is already articulate enough on this side, and will assuredly gather force and volume as the eight, ten, and twelve-reelers continue to disappoint.

It should never be forgotten that the prosperity of the film industry was built up on variety programs; and though exhibitors will probably never return to the practice of offering six or seven items in one bill we are convinced that the picture public still demand as much variety as possible. In the States, at any rate, a strong reaction seems to have set in against anything that goes beyond five or six reels. An exhibitors' symposium, conducted by the "Motion Picture News," reveals a startling unanimity of opinion on this point. The campaign for shorter features is growing in intensity, and it has a strong sting of business commonsense about it that producers cannot afford to ignore. Every concession is made to the big picture that is actually big in entertainment value as well as in size. There will always be room for a "Robin Hood" or a "Four Horsemen." If a truly worthy and arresting subject cannot be treated adequately in a film that lasts an hour, then the public may be induced to stand for length, and support a "super" that takes the best part of an evening to show. But they are getting very wise and wary about the picture that is only a hap'orth of plot to an intolerable deal of padding. Their attitude to this kind is being ably summarised just now by live exhibitors in the States who are contributing their opinions to our contemporary. Producers who are apt to bank on footage, expanded by tiresome "close-ups" and irrelevant retrospects, might do worse than to study carefully the following advice offered by a showman who laments that he has "lost hundreds of dollars owing to the fact that during the peak of business we have turned them away in droves owing to the show being too long":

Cut out the cabaret scenes and the other padding bunk in the modern production and get down to the meat of the story. Give us something that is human, probable, and that rings true for 5,000 feet, and I'll take my chance any day against the opposition with a twelve-reel feature padded up with half a million dollars' worth of bizarre sets, impossible cabaret and antediluvian scenes, and people who live in houses like Pennsylvania depôts.

This, undoubtedly, represents the viewpoint of thousands of exhibitors and millions of film fans in both America and Great Britain. The lengthy picture has, on the whole, literally not paid for its footage. It has to be a work of producing genius, plus a vivid story, plus first-class acting, and plus an enormous amount of energy and inspiration in "putting it over," that will engage the average patron's interest for more than 75 minutes. And this sort is not coming along in shoals. When it does appear (and we grant that British as well as American studios have turned out some wonderful big subjects) the public can generally be relied upon to "line up." But there has been in the past too great an emphasis laid on the length, expense and elaborateness of many "supers," which, when screened, were found to be little more than mediocre feature stuff stretched to the point of boredom. If a man has to be bored in the kinema he would naturally rather be bored for one hour than for two. The two-feature program (in which there is a good chance of one, at least, providing good entertainment), backed up with comedies and topicals is the backbone of the exhibitor's business. Let producers curb their growing tendency towards excess footage and study the art of the screen from this angle.

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By the W

A Weekly On Trade

THE latest developments in the Entertainment Tax occurred on Tuesday, when the Financial Secretary to the Treasury received a deputation consisting of Mr. P. J. Hannon, Sir Alfred Butt, Mr. O'Grady, Mr. Lansbury, and Commander Kenworthy. The object of the deputation was to urge upon the Exchequer the desirability of making some modification in the amount of Entertainment Tax chargeable on the lower-priced seats in places of amusement. There seems, however, to have been some difference of opinion, even among the members of the deputation, as to whether this concession should apply only to the lower-priced seats. Sir William Joynson-Hicks eventually undertook to consider the situation carefully and to consult with Mr. Baldwin as to whether any alteration could be made. A further meeting of M.P.s took place on Wednesday evening and is fully reported elsewhere. I notice that the meeting of the North Staffordshire Branch were particularly pessimistic about the chances of getting any relief, and this view seems to be shared by a great many other people in the industry. On the other hand, Leeds and Manchester seem particularly optimistic, and I fervently hope that their views will be found to be the correct ones.

The Kinema in Education.

IT is a matter for keen satisfaction that the big Imperial Educational Conference, which is to meet in London in a few weeks' time, and which will be attended by delegates from all parts of the Empire, is to devote a whole day—July 5—to the subject of "The Kinema in Education." This should be a convincing reply to those rather highbrow critics who cannot be moved from the position they have taken up of opposition to the film as an educational agent, a position that is disclaimed by many of the best educationists who see in the film a means of making education a less laborious, and thus more interesting occupation for the youth of both sexes. It should also enable the child to learn more in less time and thus fill its school years with a greater benefit.

A Keen Committee.

THE announcement that a kinema committee was in existence for the purpose of providing the Conference with the best means of appreciating the apparatus and films available was made in the FILM RENTER some weeks ago, and those who were attracted by that announcement will read the important article upon another page which details the progress of that committee with very great interest. As will be seen, representatives of producing houses, of apparatus-making firms, and companies having the provision of educational films as their aim are members of the committee, while officials of educational bodies and the secretary of the Conference Advisory Committee are also included. That so great success has been attained is due to the keen interest and hard work which has characterised the whole committee, which has had the benefit of Mr. F. Norman-Wright as its chairman and Mr. Low Warren as its secretary.

Film Education in the Schools.

WHAT will undoubtedly deeply impress all those attending the Conference is the fact that two complete programs of films suitable for educational purposes have been selected, and these will be screened for the delegates' inspection. Having seen them, any points which may require explanation will be brought out in the ensuing discussion, and the exhibition of projectors and apparatus for school use will be of great assistance in this direction. The exhibition and the Conference will, no doubt, have far-reaching results, for many difficulties which the lay mind may have entertained will, undoubtedly, be swept away, and the way opened for the film to take its rightful place in the education of the children of the Empire.

Thin Excuse for a Holiday.

THE full program of the C.E.A. Summer Conference is now to hand, and, if anything, is even less impressive than it appeared in the first place. As I announced last week, practically the only business that this convention will discuss is an hour and a half's discussion on trade troubles and a paper by Gavazzi King on "Good Business." The rest of the time is to be taken up in motor rides to Canterbury, sea trips to Boulogne, and a fancy dress carnival at the Winter Gardens. Small wonder it is that many exhibitors have written me heartily endorsing the leader in last week's issue on the pitiful contrast between this Conference and America's wonderful Convention, which has just closed. I understand that there was some idea of getting manufacturers and renters to come forward and have a general debate upon trade troubles, but I have reason to believe that both manufacturer and renter turned it down. This I can well understand, as without a real program no possible result could accrue from a mere debate of this character. What is wanted is for the C.E.A. to come out with a policy and a determination to tackle problems of importance to this industry, and if they had done so they would have received a far different reply from the Kinematograph Renters' Society. As it is, the Conference Week is nothing more or less than the thinnest excuse for a holiday.

Time, Please!

CONSIDERABLE resentment has been expressed by many exhibitors this week at having to stand outside the Alhambra Theatre in the rain because the doors have not been opened before 11 o'clock. At one trade show this week a crowd of people were kept outside until past 11 o'clock, although the advertised time of the trade show was given as 11. The only reason I can gather is that the management say they cannot get the theatre ready before that time, and if this is so, then it would behove the renter, if he is showing films at this particular theatre, to show his films half an hour later. At the present moment it is intensely irritating and exceedingly annoying. The practice also seems to be growing of starting trade shows fifteen and twenty minutes later than their advertised time. When will renters remember that viewers and critics are busy men and have no time to waste in listening to overtures, however excellently they may be rendered?

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ay Notes.

Causerie Topics.

Exploiting British Stars.

IT is always gratifying to find an idea or a plan which one has put forward taken up independently and put into practice, as it proves its truth and reasonableness. A fortnight ago, in a leading article in the FILM RENTER, the suggestion was made that it would be a good thing to exploit British stars, and thus prove to the world that there are in England artistes of ability just as good as there are in any other country. This idea has also commended itself to the management of the Gaumont Co., Ltd., as will be seen by an announcement upon another page. So impressed is that organisation with the superb acting of Betty Balfour in the new Welsh-Pearson picture, that with the producer's encouragement and approval a publicity campaign is being inaugurated which will secure for the star of "Love, Life, and Laughter," the publicity that her artistry deserves, and thus increase the box office value of her name and the vehicles in which she stars. This is a step in the right direction, and one which should be heartily welcomed.

Production that Stands Out.

THE two outstanding attractions in trade shows during the past week have undoubtedly been the remarkable British picture, "Love, Life, and Laughter," and the great Harold Lloyd comedy, "Safety Last." The success of the former was particularly gratifying to exhibitors who, despite the unfair criticism that British productions are generally assailed with, know the value of a big British picture to the pay box. The showing of both these pictures came after a peculiar run of very poor photoplays. A great number of the trade shows during the past three or four weeks have been hardly worth attending, and the flow of poor American pictures has, indeed, been phenomenal. Although there have been four and five trade shows every morning there has been only a small percentage of the pictures shown that really possess any entertainment value whatever, and that is why these two productions stand out so prominently. I am hoping that "The Wandering Jew," which was shown yesterday by Stolls, will mark yet another milestone for British films.

Owed to a Star.

Oh, Betty, dear, although your fame
May be at present meagre,
We want the *world* to be your flame,
And not mere Wee MacGreegor.

Like "Squibs," we'd have the world explode,
Cheer you and fete you after;
You lighten troubles' weary load,
With love and life and laughter.

Possibilities of "The Eternal City."

GEORGE FITZMAURICE arrived in this country last Saturday to start production on "The Eternal City," and was, in conjunction with the author, entertained to a dinner by Associated First National Pictures. This is not Mr. Fitzmaurice's first visit to this country as it is just two and a half years ago when I made the voyage with him from America. This talented producer has made really phenomenal progress during the time he has been making photoplays. He confessed to me that he saw immense possibilities in the making of "The Eternal City," for he realised the story value that is contained in this novel. After conferring with Sir Hall Caine for some days he is leaving for Rome, where most of the filming will be done.

Catering for Special Publics.

MR. CECIL HEPWORTH certainly raised a novel point at the First National dinner to Sir Hall Caine and George Fitzmaurice the other evening, when he suggested that exhibitors were doing wrong in showing all kinds of pictures at their picture houses. Mr. Hepworth avers that a golden opportunity is ripe for the exhibitor who will show at his house pictures of one variety of appeal only, and his views created a considerable amount of interest. I have heard Mr. Hepworth discuss this matter before and certainly there does appear to be a good deal in it. After all the proprietors of the Lyceum, for instance, have made a fortune in catering to a special public, that is, theatre-goers who came to their theatre knowing exactly the type of production that they would see, and there might quite conceivably be a successful future awaiting the exhibitor who carried a similar idea into his picture house.

Disillusioning the Public.

THE letter from Mr. Harrison, of the Grand Theatre, Hanwell, which appears on another page, on the subject of laying bare all the secrets of film production and destroying all the illusion, is one that I very heartily agree with. Curiously enough, it arrived on the same morning as Mr. E. A. Baughan, the well-known dramatic critic, was saying exactly the same thing in the columns of the "Daily News," and I cannot help thinking what a pity it is that our producers are so determined to expose the whole illusion of the studio. It is not good business and must react unfavourably in the long run.

Release Date of "The Pilgrim."

THE London release date for the new Chaplin picture, "The Pilgrim," has now been fixed for August 27, and the Provinces a week later. Tom Davies has again shown his wisdom in giving exhibitors a picture certain to beat the hot weather. At the moment the date of the trade show has not yet been fixed, but I can well imagine there being a record attendance when it is shown.

New Comic Film.

"TONS OF MONEY," the very successful farce which has been running for so long in London, is, I understand, in the course of filming, the producer being Mr. Frank Crane. Leslie Henson is being featured in the principal rôle and a further additional asset to this production is the fact that Tom Webster, the brilliant cartoonist, is writing the sub-titles. As a considerable part of the humour of this picture will have is be got over by sub-titles this latter announcement is very important. The production is expected to be ready in a few weeks' time, and if it is anything like the play it should be a big box-office attraction.

Tatler.

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The Pictures' Many Publics.

Contrast of Typical Views on Crowd Mentality.

I WAS talking to a certain provincial renter during the week about the better class " psychological " film and the public's alleged non-appreciation of it. " We've got a good brand of that sort of stuff, as you know," he remarked; " but they never go. ' Oh, yes,' says the exhibitor when approached, ' they're all very well; ' artistic,' splendidly acted, and all that; but my people don't want any fine shades and subtleties. Strong drama with plenty of sensation and a good dash of sex is what goes down with them. What about that five-reeler with the two long bedroom scenes and a railway accident? I might have a look at that.'

" It's a fact," went on my renter friend, " the public are not educated up to the ' artistic ' standard, and don't want to be. It's useless to talk about it. Give 'em junk, and the cruder it is the better they'll like it."

This was pessimism with a vengeance. No doubt this purveyor of films was suffering badly from some kind of disillusion. He had been an idealist once perhaps, and had really thought that if he only pegged away with his (comparatively) highbrow productions the public would gradually be weaned away from cowboy thrills, acrobatic stunts and " slapstick." But as the years had passed and left his neat little studies in psychology high and dry on the shelf he had become embittered and cynical. There is no cynic like the idealist who has been stung; and to-day this renter is one of the most conscienceless distributors of film " tripe " that I know. . . . But is it really as bad as he made out?

Not if another renter in the same street is to be believed. I went over the road, determined to make a few inquiries about the condition of the public mind from a man who has a huge program of all sorts of kinema attractions, and would be sure to know if what his cynical *confrère* said were true.

He was engaged for the moment in trying to persuade an exhibitor to book a few of his big specials for the summer months. Whether or not he succeeded I did not hear, but he was certainly enthusiastic about the wisdom of trying to beat King Sol with King Super.

" It's the silliest policy in the world for a showman to put on cheap ' dud ' stuff in the summer," he began. " The public has been educated out of that by now, and detects a weak program in a minute. If you let your audience down with crude features in the hot weather (when they really require something special to entice them in) they'll remember it when the winter comes and give your house a miss. For, believe me, people know what's what in the film line nowadays. They're educated, and ' just anything ' won't do at all."

Here, truly, was a pretty object lesson in contradictions. To one of these renters the public appeared sunk in abysmal ignorance of what constituted a " good " film. It steadily refused to be drawn away from its primitive preferences, and plumped for " sensation " before " psychology " any day of the week. It wasn't " educated " and " didn't want to be." To the other the public was a marvel of discrimination, ready to boycott exhibitors who put on cheap " summer " goods, and keen to mark any lowering of the exalted standard to which (of course) his company always faithfully adhered.

It seems hard to reconcile these two opposing points of view, but I rather suspect that the contrast lies merely on the surface. Both opinions are based on certain irrefutable facts, but the facts do not hold true for the whole of the kinema-going public. In fact, there are almost as many different publics for films as there are for books and plays. When the film reviewer says that a certain production " may please an uncritical audience " he has in mind the kind of public referred to by renter No. 1. Certainly, it is a big public—perhaps the biggest; but there are others. It is not even true to refer to an " uncritical audience " at all, because it does not exist. The crowds in the 6d. seats in a working-class district of Lancashire, say, may revel in the flashiest melodrama and the clumsiest horse-play comedy, and never dream of criticising anything.

But their criticism would probably be very forcible—if not exactly polite—if they were offered one of the " artistic " films which had pleased the cognoscenti in London. There is also a middle stratum of public opinion about the pictures. It is responsive to new experiments, but it knows the difference between real entertainment and bad psychology, and it prefers the former. This is the opinion which renter No. 2 is thinking about when he talks—rather tremblingly—of the " educated public." There is no fixed standard of values to which the promoters in this industry must appeal. Tastes vary as between class and class and county and county. Both my renter friends were right in their judgments, to a certain extent.

Critical discernment exists side by side with unsophisticated approval, with a large body of fluctuating prejudice in between. I only hope that each of my interlocutors is making as much as possible out of all sections.

B.R.C.

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Unfair Criticism.

RECENTLY there has been almost an epidemic of carping criticism directed against British pictures, for what reason I do not profess to understand, but it is a remarkable fact that members of our own industry have gone out of their way to gibe at the productions from our home producers. We have been told that many members of the public, when informed that a British picture is the star attraction at the particular picture house which they visit, have deliberately stayed away, having expressed their views to the management that they were sure the picture shown would fail to interest them. There have been other people who have loudly decried the British film, their sole excuse being that there is a dearth of screen talent in this country, and it is therefore impossible to expect to see as good a type of production made over here as could be seen from any other country, preferably America. Our own producers have to an extent helped to foster this idea by going abroad for their stars and paying fabulous sums to American artistes to journey over here and appear in their productions. It is something of a mystery to me why there should be, just at this present moment, such a concerted attack upon the home-made photoplay, for it is not only vicious and cruel, but entirely devoid of any semblance of justice. We are told by so-called " experts " in this trade that British pictures have failed lamentably to attract the public, without a single scintilla of evidence being brought forward to justify the statement. It is, perhaps, particularly unfortunate for these critics that a British picture was shown last week which has been acclaimed by competent viewers in this industry as not only the finest British photoplay ever produced, but certainly the equal of anything that has come from America, France, or Germany.

In the past when we have received great productions from the countries I have mentioned above, pæans of praise have been showered upon the genius of D. W. Griffith, Abel Gance, or Ernest Lubitsch for the genius of their productions, and to-day it is only fitting that the name of George Pearson should be added to the great producers of the world for making a picture the equal of anything that any of these gentlemen has ever done. It is particularly opportune that such a production as " Love, Life, and Laughter " should have been shown at the present moment, for it deals a staggering blow to those critics who have averred that not only have we no stars, but that our settings are meagre and the stories often absurd. In this particular instance, Mr. Pearson has not only entirely produced the picture, but he has also written the story, and prepared the scenario, and the whole effect has captured the imagination of the entire trade. For sheer genius this picture would be hard to beat, and it triumphantly shows the world that in this little island of ours we can make pictures easily the equal of those of any other part of the globe. There is still another curious feature about this particular British photoplay which, coming as it does at the present moment, presents a crushing reply to those pessimists who continually complain that we have no screen talent in this country and immediately fly abroad and pay extravagant sums to American stars; for Miss Betty Balfour, who has achieved such a phenomenal success, is entirely British, whilst the supporting actors and actresses, all of whom give perfect characterisation to their parts, are all residents of this country.

Criticism is good for the British film industry, as, if rightly construed, it should act as an incentive and a spur to do better things, but carping criticism is of no value to anybody. It is unfortunately true that we have produced over here some pictures that could hardly be entitled to the description of supers, but during the past two years there has been an extraordinary change in the production of British pictures. Many of the leading directors have given us pictures of wonderful value to the box office, and, without mentioning any particular production, exhibitors can testify to the tremendous drawing power that a good British picture is to the kinema. Ask any showman in this country and he will tell you that the finest attraction he can possibly put on at his hall is a real good British picture, and make no mistake about it, we are getting better and better every day. Only a couple of weeks ago " This Freedom," a British picture, sold in America for twenty thousand pounds. Is not this positive proof of what the Americans think of our photoplays? All the leading British producing concerns making pictures at the present moment are concentrating upon films that possess real entertainment value, and are not stinting any money needed for their successful production. There is a time and place for all things, and continually to sneer and gibe at pictures which are pleasing our audiences is grossly unfair and very unsportsmanlike. The British film-producing industry is forging ahead at a remarkable rate, but at the same time it never wanted so much help as it does at the present moment. British producers were never giving us such tremendous box office attractions as they are doing now, but they need the support of every exhibitor. Showmen are not expected to book British films merely because they are British, but when they possess a box office value equal to that of any other market, then it is their plain duty to show them to a public that eagerly awaits them. During the next few months there will be shown great British productions upon which many thousands of pounds have been lavished. It would be a pity if their success was spoilt by ill-advised criticism which is thoroughly undeserved.

Ernest W. Fedman

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Filming "The Eternal City."

Sir Hall Caine and George Fitzmaurice Entertained by First National

FAMOUS NOVELIST ON THE FUTURE OF THE FILM.

THE arrival of Mr. George Fitzmaurice, the celebrated American producer, who has come to England for the purpose of conferring with Sir Hall Caine on the scenario of "The Eternal City," production upon which is to be started immediately, was the occasion for a dinner in honour of both novelist and producer by Associated First National Pictures at the Savoy Hotel on Tuesday night. The chair was occupied by Mr. Ralph J. Pugh, managing director of the company, and the guests included, in addition to Sir Hall Caine and Mr. George Fitzmaurice, Sir Henry and Lady Dickens, Sir Ernest Hatch, Miss Marjorie Bowen, Mr. Cecil Hepworth, Mr. George Pearson, Mr. T. A. Welsh, and prominent personalities in the exhibiting world as well as representatives of the trade and lay Press.

After the usual loyal toast, Mr. Pugh in felicitous terms welcomed Sir Hall Caine and Mr. Fitzmaurice into their midst, and paid a graceful tribute to both these personalities on the filming of such a picture as "The Eternal City." Sir Hall Caine, in proposing the toast of the kinema industry, welcomed Mr. George Fitzmaurice, and in the course of his speech said: If I were asked what the rapid growth of the kinema industry has been chiefly due to I should say the operation of one of the simplest of natural laws—the law that creates the love of a story. The love of a story is universal. Never has the story-teller failed of an audience. He gathers his little crowd in the market place of the city, of the desert, and in the forecastle of the ship at sea, and he is just as surely welcome in the Council Chambers of Kings and Prime Ministers and Presidents of Republics and in the libraries of philosophers and historians. In no guise has he been so generally welcome as in that of the film.

The Love of a Story.

The first thing the public says to the film producer is "amuse me; entertain me; move me; unless you can do that you can do nothing." But when the marvellous mechanical invention was made whereby human beings could be seen moving about in photographic pictures, the law of the human heart which makes it love a story received a startling development. For the first time it opened the great book of the world to everybody. The kinema film broke down the barriers of language, and made all the great stories of the ages accessible to all the peoples of the world. It took an essential part of the drama, the poem, and the novel to the doors of the millions. It made all countries available to all people. It carried the most timid traveller up into the clouds of the sky and took him down into the bowels of the sea. In a sense it made all the earth as well as the sea his own possession. Perhaps in time to come it may be seen that no mechanical device, not even the great one of printing, has so opened up the avenues of human knowledge and enjoyment.

Why the Film Has Come to Stay.

Therefore, we who are gathered here have no uncertainty that the kinema has come to stay. We know it is sometimes sneered at by the pretentiously unimaginative and smiled upon by the unhappy sufferers from intellectual pride. It is easy to laugh its early crudities, but the beginnings of nearly all human efforts have been crude. But the art of the kinema has justified itself. It has told great stories, and sometimes told them greatly. It has recreated history in reproducing great spectacles. It has taken us to the ends of the earth and into the cruel heart of war. It has torn aside the veil which prevents one half of the world from knowing how the other half lives. But the kinema will go still further. Already it is in the schools and very soon it will be in the universities.

The Film as a Peacemaker.

Then the film has, I think, a great future as a contributor to the cause of peace. The great wars of the world have been due not more to bad passions between the races of mankind than to their sheer ignorance of each other. Remove that ignorance and the dangers of war are sensibly lessened. This is what the kinema film may do as nothing else has done it, and when it takes me into the countries of the allied nations and makes me share the lives of the races whose interests have been one with the interests of my own people, and who have made the same sacrifices of life and paid the same penalties of death on the battlefield, I feel that it has enlarged the world for me and the sphere of human brotherhood.

Now this is what Mr. Fitzmaurice is to endeavour to do next. After a few days in England he is to go on to Italy to produce a film which, if it reaches his expectations, will be of wide interest to the Western world, particularly this country and America. Through the medium of a story he expects to enable us to see the Italy that has had a new birth since the war. We wish him every success in his effort to reproduce the new Italy. If he achieves it he will not only have presented a picture of love and sacrifice, set in the golden frame of the wonderful old city of Rome, beloved by millions of persons, but he will also have made another bold claim for this marvellous new invention, the kinema film, to be permitted in due time and under wise direction, to play its serious part in the great affairs of life.

Responding to the toast, Mr. Cecil Hepworth made some very sapient remarks concerning the trade in general. He was afraid, he said, that we had lost the confidence of the people, and suggested that exhibitors were making a mistake in showing all films in all kinds of picture houses. He suggested one theatre for one kind of film. Mr. Stapleton Holloway also replied to the toast, following which the toast of "The Genesis of the Film" was proposed by Mr. George Fitzmaurice, who, in a few graceful words expressed his pleasure at coming to this country to make "The Eternal City," and at the great opportunity that he could see in the filming of a novel such as "The Eternal City." This toast was responded to by Miss Marjorie Bowen, the well-known authoress, following which the toast of "The Press" was proposed by Major Blackwell and responded to by the various representatives of the trade and lay Press present. Mr. Ralph J. Pugh, in proposing the toast of "Our Distinguished Guests," was responsible for some exceedingly well-chosen remarks, and the toast was responded to by Sir Henry Fielder Dickens, the son of the famous novelist. The whole evening was thoroughly enjoyable, and it was good to see the happy relationship between novelist, producer and distributor.

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Quick Progress of "Chu Chin Chow"

First Pictures to Arrive of Ambitious Graham Wilcox Production.

"SHOOTING" TO MUSIC.

WHEN, early in the year, it was THE FILM RENTER'S privilege to announce that the Graham Wilcox Company had secured the exclusive rights of the world-famous play, "Chu-Chin-Chow," the announcement was one which stimulated the keen interest of exhibitors all over the country. The stage play had been such a phenomenal success that it was felt that the photoplay to be based upon it must reach a great height of perfection if it was to be a worthy successor to the London stage success. When it was known that Mr. Herbert Wilcox would direct this picture, and that Betty Blythe and Herbert Langley were to star in the production, all doubts were set at rest, and, as the time draws near to the picture's completion, there is great eagerness to know what results are being achieved with a subject that offers such fine material for a talented producer and artistes.

That being so, it is with great pleasure that THE FILM RENTER is able to exclusively reproduce for the benefit of all interested the first photographs that have come to hand showing the sets and arrangement of Eastern scenes in the film. The finely equipped Efa studios have given Mr. Herbert Wilcox some fine material with which to work, and he would appear to have made the best of it.

THE FILM RENTER correspondent writes:

The shooting of "Chu-Chin-Chow" is proceeding so rapidly that a record will be created in the making of a great super-film. Herbert Wilcox probably works faster than any other director, and his capacity for work, and his genius for getting enthusiastic work out of others, results in record daily footages.

"Chu-Chin-Chow" promises to be a record picture in many respects. The aim has been to get the best of everything. Betty Blythe and Herbert Langley are the two stars, and they are supported by a strong British cast. But, in addition, the East has been ransacked for wonderful types. The forty thieves are Tartar-Mongolians, superb horsemen, wild as the hinterland of Tibet from which they come, and as their Arabian horses. Other types are Ethiopians from the borders of Abyssinia, Kalmucks, Arabs, Circassians, Kurds, Upper Soudanese, and negro men, women, and children of superb physique. The East also has contributed pedigree: throughbred dromedaries and camels, elephants, lions, and other animals, secured for Graham Wilcox by John Hagenbeck, who is the Universal wild animal provider.

Every property used in the picture is a genuine Eastern article, and the museums of Europe have been ransacked for them. More than 4,000 have been hired, or are on loan, from such institutions. Many of the weapons and other articles are priceless. Langley's sword is a Damascus scimitar which it is impossible to value. Baruck, the most famous costumier in Europe, has made many of the special rich costumes, but there are over 5,000 genuine antique Eastern robes whose wonderful colours give a marvellous effect in the crowd scenes.

Much of the exterior work has been shot in the desert, but where elaborate sets have been required these have been constructed at the great Efa exterior studios near Berlin. Some of the sets are larger than St. Paul's Cathedral without the dome. Acres of Bagdad have been reproduced, and many other sets too large to be accommodated in any interior studio.

A greater part of the shooting of "Chu-Chin-Chow" has been done to music—that is, to the musical setting of Frederic Norton, and, naturally, the action synchronises with the music as it will be played by the orchestras.

Desert and Eastern City Scenes in "CHU-CHIN-CHOW."

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The Margate Conference.

Pleasure Events Predominate Over Business Discussion.

THE official program of the C.E.A. Summer Conference is now to hand, and suggests that the organisers have been impressed by the fact that the fixture is taking place in the Garden of England. It is true that social events help to provide an atmosphere of good fellowship, but the prime duty of a Conference is to confer, and opportunities for doing this are rather overshadowed by the pleasure events.

The arrangements for the Conference are as follows:

Tuesday, June 12.

8 p.m.—General Council meeting in Pavilion and Winter Gardens. The President extends a hearty welcome to all members of the Association to be present. For lunch, tea and dinner on this day members make their own arrangements.

7-30 p.m.—The Mayor of Margate and the President of the Association will receive delegates and guests at a reception in the Pavilion and Winter Gardens, to be followed by dance, concert, etc. Light refreshments will be provided. This function is open to members and their friends, who on this occasion will be the guests of the Mayor and Corporation.

Wednesday, June 13.

10 a.m.—Meeting of branch secretaries in Pavilion and Winter Gardens, to be presided over by W. Gavazzi King, general secretary.

10-30 a.m.—Cars leave St. George's Hotel for the Pavilion and Winter Gardens.

11 a.m.—Conference in Pavilion and Winter Gardens. All members and visitors are particularly requested to attend, when a paper entitled "Good Business" will be read by W. Gavazzi King.

11-15 a.m.—Debate on "The Trade and its Troubles." Chair to be taken by the President of the Association.

12-30 p.m.—Conference ends. Cars will leave for St. George's Hotel.

1 p.m.—Lunch at St. George's Hotel, to be presided over by John H. Wills, chairman of Kent County Branch.

2-30 p.m.—Cars leave St. George's Hotel for drive to Canterbury.

3-30 p.m.—Arrive Canterbury and proceed to visit the Cathedral. Visitors will be received by the Very Rev. Dr. Wace, Dean of Canterbury, and shown over the Cathedral by the Chief Vesturer.

4-45 p.m.—Tea at Royal Fountain Hotel.

5-45 p.m.—Cars leave for Margate.

6-45 p.m.—Arrive St. George's Hotel.

7-30 p.m. for 8 p.m.—Banquet at St. George's Hotel, to be presided over by J. W. Barber, chairman of London and Home Counties Branch. The banquet to be followed by a dance.

Thursday, June 14.

9-30 a.m.—Cars leave St. George's Hotel for Margate Sands Station.

10-5 a.m.—Special train leaves Margate Sands Station for Folkestone Harbour.

11-35 a.m.—Arrive Folkestone Harbour and embark on boat.

12-15 p.m. (B.S.T.)—Boat leaves Folkestone Harbour. Arrangements are being made to meet prominent French exhibitors at luncheon. Details will be announced at the Conference.

12-45 p.m. (F.T.).—Arrive Boulogne-sur-Mer.

7-10 p.m. (F.T.).—Embark on boat at Boulogne-sur-Mer.

9-45 p.m. (B.S.T.).—Boat arrives at Folkestone Harbour.

10-10 p.m.—Special train leaves Folkestone Harbour.

11-30 p.m.—Train arrives at Margate Sands Station.

Cars will be in attendance to convey visitors to St. George's Hotel. For the convenience of those visitors who desire to stay the night or longer in Boulogne, arrangements have been made to permit of this. In such case members and visitors must notify their intention when ordering their book of tickets. An extra charge of ten shillings covers the cost of such return.

A Kinema Carnival, under the auspices of Margate Corporation, will be held at the Pavilion and Winter Gardens in the evening. Prominent film artistes will attend, and several renters have presented prizes for fancy dress exhibits. Full details will be announced later.

The joint secretaries will be in residence at the St. George's Hotel during the whole of the Conference, and will be glad to meet any number of visitors desirous of obtaining information upon any matter connected with either the Conference or the Association.

Catering Arrangements, etc.

The headquarters of the Conference will be St. George's Hotel, Cliftonville, Margate, where the following special terms have been arranged for visitors:

Front room, bed and breakfast	10/-
Back room, bed and breakfast	7/6
Lunch	4/6
Dinner	6/6

The ball and carnival, which will take place at the Pavilion and Winter Gardens in the evening of Friday, June 15, will provide a fitting finale to the series of functions associated with the Conference. A number of leading film stars are expected to be present, including Violet Hopson, and many valuable prizes are to be won. The dancing will commence at 8 p.m., and will probably continue into the "wee hours" of the morning.

Each visitor to the Conference will be provided with a badge marked "C.E.A.," and stewards will be selected from other branches, in order that visitors may be put in touch with one another.

The fully explanatory brochure will be forwarded to each member of the Association, and further particulars may be obtained from Arthur Taylor, at Broadmead House, Panton Street, S.W.1., who will be pleased to book rooms and attend to the wants of visitors.

A guide will be in attendance at Margate Station to advise visitors, wearing a badge marked "C.E.A. Information."

How to Get There.

The times of London—Margate trains are: Victoria, 9 a.m., 10-40 a.m., 2-8 p.m., 3-15 p.m., 7 p.m.; Holborn, 5-5 p.m.; Cannon Street, 6-12 p.m.

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Edison on Value of the Screen.

Great Inventor Gives Evidence at Famous Players Hearing.

"THE future of the modern picture lies in education. Within twenty years children will not have to be made to go to school; they will be anxious to go, because teaching will be done mainly through pictures."

These striking utterances were made by Thomas A. Edison, who appeared as an expert witness for the Government this week at the hearing on the Federal Trade Commission charges against the Famous Players-Lasky group.

Mr. Edison, whose testimony was evidently designed to show the power that would come to any agency which dominated or monopolised the screen, sketched briefly his first experiments with the motion picture in 1887, when he patented the Kinetograph, showing forty pictures a second on "an endless tape." In all, he said he had taken out about forty patents relating to motion pictures, the last having been granted about ten years ago, when he "got out of the business." "The show business was out of my line," he added.

Discussing the value of the different senses in obtaining ideas, the great inventor declared that "we get 85 per cent. to 90 per cent. of all information through the eye."

"I once had a visionary scheme for revolutionsing teaching through the use of the motion picture," he went on. "I made some simple pictures on complex subjects, like physics and chemistry, and got twelve children to look at the films—sort of 'trying it on the dog.' To my surprise, the children understood nearly all of it, and I became convinced that the motion picture was the greatest of all educational agencies.

"The New York Board of Education looked at the pictures and were delighted with them," he added, "but they never went through with the project to use them widely at that time.

"I finally gave up my plan to put pictures into the schools on a big scale," he explained, "because I found I would be up against the opposition of the school-book publishers. I saw I would be defeated."

Mr. Edison's testimony bristled with these epigrams:

"The motion picture is 100 per cent. perfect for teaching anything.

"Its influence on our people is so great that it can improve morals or do the opposite.

"If Darwin was right, we are all merely imitative. People carry out in their lives what they absorb through the motion picture.

"In twenty years children will all want to go to school, because they will be taught mainly by motion pictures. We'll have plenty of highbrows then.

"Radio will not supplant the motion picture."

Mr. Edison's testimony was followed by that of Dr. John J. Tigert, U.S. Commissioner of Education, who declared that the total effect of the motion picture on the nation's thought was far greater than that of the schools.

"The great future development of the motion picture will be in the educational field," he added. "The commercial or entertainment side has already been highly developed, and is now a great deal further advanced than the educational side. Ultimately, the motion picture's educational development will forge ahead of its commercial uses."

Pointing out that there are 15,000 picture theatres and 276,000 schools in the State, Dr. Tigert showed that, considering education in its broadest sense, the theatre at present wielded a much greater influence on manners and customs than the schools, despite the disparity in numbers.

"The average daily attendance in the schools is 16,000,000," he declared; "but if I am correctly informed, the average daily attendance at the picture theatres is eighteen to twenty millions. When you consider that this latter figure includes a large number of adults who, of course, are not in the school population, you will see that the screen is a much greater educational influence even to-day than the schools."

He agreed with Mr. Edison that the average individual receives far more information through the eye than through all the other senses combined. Turning to the problem of Americanisation, Dr. Tigert declared that it was possible to show the immigrant all of America through the motion picture and thus impress upon him its institutions and ideals.

"It would be an impossibility to take the immigrant all over the country and show him what America is, but you can do it through the motion picture," he continued.

THE MARGATE CONFERENCE—*Continued.*

Those who have the time at their disposal may prefer to do the journey from London to Margate by one of the steamers which leave London Bridge and Greenwich daily during the season. The trip in fine weather takes five hours.

Visitors travelling from the Midlands and the North who prefer the direct train route will avail themselves of through trains from Liverpool, Crewe, Manchester, Holyhead, Birmingham, Shrewsbury, Coventry, Northampton, Leamington, and other principal centres; while the South has direct service from Weymouth, Swanage, Bournemouth, Reading, Guildford, Haslemere, and other towns.

For the convenience of those who propose to travel to Margate direct from the North, the times of a suitable through train are here given: Liverpool, 10-35 a.m.; Manchester, 10-40 a.m.; Southport, 10-50 a.m.; Crewe, 11-46 a.m.; Nuneaton, 1-7 p.m.; Birmingham, 12-30 p.m.; Coventry, 12-58 p.m.; Rugby, 1-18 p.m.; Northampton, 2 p.m.; Willesden, 3-11 p.m.; Kensington, 3-30 p.m.; Chatham, 4-29 p.m.; Margate, arrive 5-38 p.m.

C.E.A. Guides.

In providing for the comfort and convenience of members and visitors nothing is being left to chance. Every train arriving at Margate during the four days of the Conference will be met by the C.E.A. guides—you will know them by their big badges—who will put you right for the Conference headquarters, the St. George's Hotel, and give any information necessary. At the hotel a number of stewards will extend the hand of welcome and make any introductions desired.

The Button-badge.

Every member or visitor will receive, with his book of tickets, a neat little button-badge, which he or she is asked to wear on all occasions during the Conference. Not only is this badge intended to facilitate entrance to the many free entertainments provided, but it has its part in maintaining *esprit de corps*.

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A Great Opportunity for the Trade

Films and Apparatus to be Shown at the Imperial Educational Conference.

TILL recently, whenever the subject of the educational film was mentioned in trade circles, the complaint was always immediately forthcoming that it was impossible to make any progress with the matter owing to the attitude adopted by the educational authorities in regard to it. It is proverbial that Government departments are slow in making a definite move which involves innovation, but, as a matter of strict fact, the Board of Education, recognising the important part which the kinematograph film was ultimately destined to play in the educating of the rising generation, began more than two years ago, through its permanent officials, to make the most extensive and careful inquiry as to the films and apparatus that were, or were likely to be, available for the purpose in view when it was finally decided to make a definite move in the matter.

An Imperial Educational Conference.

During the past few months things have moved much more rapidly. In accordance with precedent, an Imperial Educational Conference has been summoned by the Government, to be held in London during the last week in June and the first week in July. This will be attended by Ministers and delegates throughout the Empire, and by the representatives of the leading educational bodies in this country, to the number of 250. The subject of education in all its varying phases will be discussed by the Conference at its sittings, and one entire day is to be devoted to a consideration of the place of "The Kinema in Education."

To make the discussion of real, practical service to the delegates it was decided by the Board of Education to seek the assistance and co-operation of leading members of the film industry, and some months ago, as briefly reported in our columns at the time, Mr. F. Norman-Wright was invited to call together all the firms in the industry interested in the subject, with a view to forming a working committee to act in conjunction with the permanent officials of the Board. A Kinema Committee of the Imperial Educational Conference was accordingly elected, and innumerable meetings have been held with the object of providing programs of educational films and apparatus suitable for use in schools.

The Kinema Committee.

The Committee consisted of Major MacLean, secretary of the Advisory Committee of the Imperial Educational Conference, Mr. J. C. Stobart, of the Board of Education, Mr. H. J. Hands, Director of Education, Chiswick, and representatives of the following firms in the film industry: The Gaumont Company, Walturdaw Company, Hepworth Photoplays, Ltd., B. and C. Company, Regent Films, Ltd., Granger's Exclusives, Ltd., Kine Reflex, Ltd., School and University Films, Ltd., and Community Service, Ltd., with Mr. F. Norman-Wright as chairman and Mr. Low Warren as secretary.

Date of the Kinema Conference.

The date selected by the Advisory Committee for the discussion of the subject of "The Kinema in Education" is July 5, and both the afternoon and evening sessions will be held in the big hall at the Central Hall, Westminster. Two complete programs of films suitable for educational purposes have, after viewing, been selected by the Kinema Committee from the many subjects offered, and these will be shown to the delegates in due course. The screening will be followed by a discussion, in which technical and educational experts will take part, and there will also be a representative exhibition of kinematograph projectors and other apparatus specially suitable for school use. This latter will be open from Monday, July 2, to Saturday, July 7, and delegates will be able to make close inspection of every machine shown every day except the Thursday (July 5), when the hall will be used for the purpose of the Conference.

Firms which have not yet sent in full details of the machines they intend showing are asked to do so without delay, and to address same to Mr. Low Warren, Secretary of the Kinema Committee of the Imperial Educational Conference, at 53a, Shaftesbury Avenue, W.1., so that the necessary information may be available for the official program.

BOOKING THE WHOLE SHOW.

Special Presentation Everywhere for "Love, Life and Laughter."

THE excellence of George Pearson's latest work, "Love, Life, and Laughter" has been recognised on all sides, both by critics and exhibitors, but part of the huge success of the Alhambra show was undoubtedly the fine musical presentation, exceedingly apt and remarkably well synchronised. This perfection was the result of rehearsals on Tuesday and Wednesday, and on the actual morning of the show from 5 o'clock right up to a few minutes before the time fixed for the show at 11-15. The picture will be presented in the provinces on the same lines, and Mr. W. J. Gell, assistant general manager of Gaumont's, will be in personal charge of all the trade shows in the country.

The trade show presentation demonstrated the opportunity "Love, Life, and Laughter" presents for exploiting the film and music as a big show, and the Gaumont Company, Ltd., are to be congratulated on being, we believe, the first company to go right out on booking the whole show including the music. Provision is being made in the Gaumont contracts to this effect, and the whole score of the musical accompaniment ready to play will be provided with the film to all theatres.

The film will open to the public with a special presentation at the Marble Arch Pavilion, where it has been booked for a special run at the biggest figure the Gaumont Company, Ltd., has ever obtained from a West End kinema.

It may be mentioned also that the Gaumont Company, Ltd., with the approval and encouragement of the producers, Welsh, Pearson, and Company, Ltd., are going out on a publicity campaign to boom Betty Balfour with a reasonable chance of more than doubling her box office value and putting her in her rightful position in the front rank with the tip-top American stars.

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Paramount TRADE SHOWS

LONDON	TUES., June 5, New Gallery Kinema, at 11 a.m.	A WILLIAM DE MILLE PRODUCTION, "THE WORLD'S APPLAUSE," With Bebe Daniels and Lewis Stone.
GLASGOW	Mon., June 4, New Savoy, 11 a.m. Wed., June 6, Cinema House, Renfield Street, at 11 a.m.	WALLACE REID in "THE DICTATOR." JACK HOLT in "WHILE SATAN SLEEPS."
LEEDS	TUES., June 5, Scala Theatre, at 11 a.m.	A WILLIAM DE MILLE PRODUCTION, "THE WORLD'S APPLAUSE," With Bebe Daniels and Lewis Stone.
SHEFFIELD	WED., June 6, Union Street Picture Palace, at 11 a.m.	A WILLIAM DE MILLE PRODUCTION, "THE WORLD'S APPLAUSE," With Bebe Daniels and Lewis Stone.
MANCHESTER	TUES., June 5, Piccadilly Theatre, at 11 a.m.	A WILLIAM DE MILLE PRODUCTION, "THE WORLD'S APPLAUSE," With Bebe Daniels and Lewis Stone.
CARDIFF	FRI., June 8, Park Hall, at 11 a.m.	WALLACE REID in "THE DICTATOR." also JACK HOLT in "WHILE SATAN SLEEPS."
NEWCASTLE	Wed., June 6, Grainger P.H., 11 a.m. Fri., June 8, Grainger P.H., 11 a.m.	WALLACE REID in "THE DICTATOR." JACK HOLT in "WHILE SATAN SLEEPS."
LIVERPOOL	FRI., June 8, Scala Theatre, at 11 a.m.	A WILLIAM DE MILLE PRODUCTION, "THE WORLD'S APPLAUSE," With Bebe Daniels and Lewis Stone.
BIRMINGHAM	FRI., June 8, Futurist Theatre, at 11 a.m.	A WILLIAM DE MILLE PRODUCTION, "THE WORLD'S APPLAUSE," With Bebe Daniels and Lewis Stone.
NOTTINGHAM	TUES., June 5, Scala Theatre, at 11 a.m	WALLACE REID in "THE DICTATOR." also JACK HOLT in "WHILE SATAN SLEEPS."

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JESSE L. LASKY presents

JACK HOLT

"IN"

"WHILE SATAN SLEEPS"

By ALBERT SHELBY LEVINO. Based on the novel "THE PARSON OF PANAMINT" by PETER B. KYNE

Directed by JOSEPH HENABERY

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
~LONDON~

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Released Nov 26 1923

ADOLPH ZUKOR

presents a WILLIAM deMILLE production

"The World's Applause"

With BEBE DANIELS and LEWIS STONE

By Clara Beranger

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD
~LONDON~

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DEFRAUDING THE REVENUE.

Heavy Fines on South Wales Kinema Personnel.

(From our Cardiff Correspondent).

A CASE of unusual interest to exhibitors and renters came before the Cardiff Stipendiary (Sir Thomas Lewis) last week, when a number of owners and managers of entertainment places in the South Wales district were summoned for having failed to comply with No. 14 of the Entertainments Duty Regulations, which requires that owners of entertainment places should furnish weekly returns showing the number of people paying for admission daily. Mr. Robert J. Beattie, Solicitors' Department, Custom House, London, appeared to prosecute on behalf of the Treasury, and Mr. Lincoln Reed (instructed by Messrs. Phœnix and Levinson, Cardiff), defended. Mr. Beattie intimated that the proceedings were likely to take a considerable time. It was eventually agreed between the prosecuting and defending counsel to take the summons relating to the Grand Kinema, Aberaman, first. Counsel stated that the duty of presenting returns for the purpose of the Entertainments Tax was imposed on the owners, and in the case of the kinema in question and others the allegation was that the returns were fraudulent in so far that they were grossly underestimated, and, in consequence, there had been a considerable loss to the Revenue. He estimated that the total loss amounted to between £2,000 and £4,000.

The defendants concerned in the case of the Grand Kinema, Aberaman, were Laura D. Abse, the principal, Philip Abse, the manager, Arnold Abse, a checker, Walter Morgan, who was described as the "head man," and Maggie Thomas, the banking clerk.

Mr. Beattie said that the test which "incriminated" defendants was carried out by two officers of the Revenue visiting their kinema unknown to the management. They purchased tickets in the usual manner, and by noticing the numbers on them afterwards found that they were not among the returns. In addition, visits had been made to the kinema on several occasions, when the number of people present was far in excess of the number given in the returns. The building was fairly large, holding 804 people, and the revenue obtainable for "one house," including the tax, amounted to £36 6s. 8d. It was found usually that tickets issued early in the evening were included in the return, but those issued later were omitted. The discrepancy was far too large in all cases to allow for a theory of free passes. On each occasion upon which a known Revenue officer had visited the kinema the receipts had risen immediately.

Counsel believed that it was the largest fraud of its kind which had come before the Revenue department.

At this juncture Mr. Lincoln Reed submitted that the Court had no jurisdiction to deal with cases arising outside Cardiff, and quoted an act of George IV. in support of his contention.

The Stipendiary ruled that the Court had jurisdiction, and the case proceeded.

The first witness called for the prosecution was Frank Langham, an Excise officer, stationed at Pontypridd, who stated that he visited the kinema in question at 7-45 on Saturday, October 7, 1922, purchasing a balcony ticket. He noted the number on the ticket and counted the number of people in the balcony. There were 56 people present, and, from what he could see, it appeared that the ground floor was full. There were also ten or fifteen people standing.

Cross-examined by Mr. Lincoln Reed, witness stated that it was only recently that he had become aware that there was a discrepancy in the returns.

R. B. Renshaw, Chief Inquiry Officer at the Customs and Excise, gave evidence to having visited the defendant, Arnold

(*Continued at foot of next column.*)

Abse at the Grand Kinema, and when questioned with regard to the discrepancies between the figures given in the returns and the numbers on the tickets and those given by their officers, the only explanation he gave was, "I can only say the return was correct."

Philip Abse stated that he had only acted for his mother since her illness, and Arnold Abse, giving evidence in relation to the number of passes issued, said it was better to fill the house "on paper than to have it empty." It was impossible that the returns should not correspond with the tickets issued.

In reply to Mr. Beattie witness stated that it was impossible that the tickets produced by the Excise officers were paid for at the pay-box, though there might have been a mistake.

Miss Maggie Thomas stated that she had never entered the figures on the return sheets. The tickets produced were similar to those sold by her in the pay-box of the hall, but it was impossible that a ticket bearing the number of the one produced could have been sold at the hall on the night in question.

The Stipendiary said that he could only describe the case as a "deliberate fraud." He did not believe the evidence of Philip Abse, and considered all the offences proved. In respect of the four dates of the offences a fine of £10 or two months was imposed upon Laura Abse, making £40 in all; £50 or three months in the case of Philip Abse, a total of £200; £50 or three months in the case of Arnold Abse, a total of £200; £10 or two months in the case of Morgan, a total of £40; and £5 or one month in the case of Thomas, a total of £20. The Abses were given one month in which to pay, and the other two defendants half in six weeks and the balance in three months.

Five cases remain to be heard on June 5.

THE SCREEN AND THE SCORE.

Musical Settings Provided for Films by New Company.

WITH the sole idea of placing at the disposal of the film renter and exhibitor the finest talent in the country for the arrangement of musical settings for films, and for the composing of special themes and musical arrangements for the more important supers, a new company has been formed by Messrs. J. G. and R. B. Wainwright, in conjunction with Messrs. Hawkes and Sons, music publishers, with the title of the Motion Picture Music Company.

The company is working in close conjunction with all the well-known composers and musical directors in the country, and has unrivalled means of giving the film renter a musical arrangement which should add greatly to the success of the film.

The company's first order has been received from that go-ahead firm, the W. and F. Film Service, Ltd., for the complete musical arrangement for Harold Lloyd's latest film, "Safety Last." Herman Finck has composed a special theme which runs throughout the film, and which will subsequently be published in England under the title of "Mildred and Harold." The complete musical arrangement has been made by Mr. J. Hastings, who is working in close conjunction with Mr. Herman Finck.

The company feel that there is a distinct need for an organisation of specialists for the arrangement and composing of music for films, and are confident that the up-to-date renter will appreciate the service which they can put at his disposal, and which should give a distinctly added value to his "presentation."

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Hilda Bayley, who has the lead in "The Scandal," reviewed on another page.

Round the L

Activities and Projects

ON Sunday evening last H. A. Snow's "Hunting Big Game in Africa with Gun and Camera" closed its sensational run at the London Pavilion. European Motion Picture Co., Ltd., originally arranged a fortnight's show at C. B. Cochran's principal house, but so big were the crowds that thronged the "Pav." to see what has been regarded by the "Times" as the most thrilling and absorbing of entertainments, that Mr. C. B. Cochran, following an unusual course, decided to lease "Hunting Big Game" from European for another fortnight pending the completion of his revue arrangements. During the past four weeks over 80,000 people paid for admission to the London Pavilion. "Hunting Big Game" will have its general London release on Monday, June 4, when it has already been booked for the districts of Bloomsbury, Marble Arch, Mile End, Bayswater, Islington, Balham, Hammersmith, and Camberwell. The key cities have already been fixed.

"A Gamble With Hearts."

On June 5 W. and F. are showing "A Gamble With Hearts," from the story by Anthony Carlyle, and featuring Madge Stuart, Milton Rosmer, Olaf Hytten, and Vallia. It is described as a story that is just right for those who like to guess the finish and find that they are wrong.

Claude Duval as a Film Hero.

The Gaumont Company, Ltd., announces this week that its program of British productions this year will include a film dealing with the career of the cavalier highwayman, Claude Duval. A remarkably fine story has been purchased from the authoress, Miss Mary Bennett, and it is said that, as a romance, it will put the same company's immensely popular "Rob Roy" quite in the shade.

New "Century Comedies."

European Motion Picture Co., Ltd., will trade show in their private theatre on Tuesday and Wednesday, June 5 and 6, at 11 a.m. and 2-30 p.m., three Century Comedies: "A Howling Success" and "Sunny Gym," starring Brownie, the wonder dog, and "Boyhood Days," with Buddy Messinger in the leading part.

These comedies are the first of a new series of Century features, which should be seen by exhibitors desiring really entertaining short subjects for their programs.

"Pillars of the Turf."

A new series of racing pictures under the above heading is now being prepared by Mr. John Betts. There will be six in the first series, each approximately 750 feet in length, and they will be released approximately on June 25, July 9, July 23, August 6, August 20, and September 3 respectively. The series will include not only horses, but anything that comes under the title of the series, and will, therefore introduce famous jockeys, trainers, and judges. The selection of horses in this series can be best described by repeating one of the sub-titles in the first number, which reads as follows:

"The horses in this series have been carefully chosen—not with a pin—but after much study and forethought. Being a student of breed, my conclusions are, weight doesn't stop class horses from beating second-raters, top weights are the best to stand by, that's why they are top weights. 'Class will tell.'"

F.B.O.'s Offerings.

For their Warner Screen Classics F.B.O. have some attractive novelty throw-aways which should find great favour among youthful patrons. For "Rags to Riches," in which Wesley Barry is featured, a tall fool's cap and freckled mask is provided, which will enable the wearer to appear as the youthful star.

BASED ON FAMOUS AMERICAN NOVEL.

Scenes from the Warner Screen Classic, "The Little Church Around the Corner," which F.B.O. are handling.

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ondon Trade.

of the Renting Houses.

while for "Heroes of the Street" a paper cap like that worn by the American police is provided. An exploitation book giving particulars of six of these classics is also published, which should be of great use to exhibitors.

"The Little Church Around the Corner."

F.B.O., Ltd., announce its intention to present shortly the Warner Brothers' Screen Classic, "The Little Church Around the Corner." In it are featured Claire Windsor, who recently made such a success in "Rich Men's Wives" and "What Do Men Want," Pauline Stark, Kenneth Harlan, Walter Long, and Alex. Francis. With such well-known players this picture can hardly fail to be a success.

New William De Mille Paramount.

Said to be a highly dramatic picture, "The World's Applause," a new William De Mille Paramount production, deals with a woman whose passion for publicity involves her in a tragedy, though ultimately she finds happiness. Bebe Daniels and Lewis Stone are the featured players. Miss Daniels's rôle is that of Corinne d'Alys, an actress, and as such she is seen in many striking gowns. The settings are also lavish. The picture will be trade shown by Famous-Lasky at the New Gallery Kinema on Tuesday, June 5, at 11 a.m.

Carlyle Blackwell Productions.

Arrangements are nearing completion for the organisation of a new film producing company in London, with an ambitious and significant program. Mr. Carlyle Blackwell is to be artistic head and the "star" player in this company. The first picture is already under way—an elaborate film version of Mr. William J. Locke's idyllic story, "The Beloved Vagabond," the first scenes of which, after weeks of preparation, will be made in a week. Mr. Blackwell has under consideration a number of stories for subsequent productions which he believes will be as interesting as his first subject, each of them having a distinct point of appeal. He is building up a producing organisation of widely-experienced specialists in the various departments of picture-making. Among those appointed to assist Mr. Blackwell are Mr. B. E. Doxat-Pratt, Mr. Felix Orman, Mr. Richard Garrick, Mr. Ralph Wells, and Mr. E. P. Kinsella. The Blackwell productions will be distributed in the United Kingdom by Astra National.

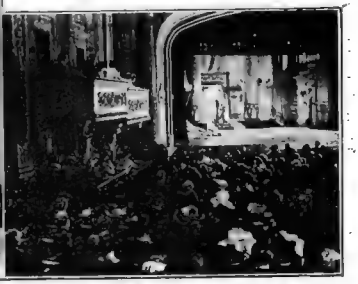
Liane Haid, who stars in the Granger photoplay, "Trapped in the Mine."

Attractive African One-Reelers.

African Film Productions, through I.V.T.A., have a most attractive series of interest and scenic pictures of African life which make a demand upon the attention of all exhibitors. This producing company were, by reason of their domicile in the African continent, the first to realise the possibilities which lay before the kinematographer in search of novelty and beauty in Africa, and their latest series of eight one-reel subjects deal with the very varied life of Africa in a most intimate and appealing manner. Four of these subjects take the beholder through dense forests to the famous Mountains of the Moon, and these are the first kinematograph films taken of that mystery land. It is no pleasant task to obtain pictures of this kind, for the rainy season is the only time when successful film pictures can be obtained, and the journey to secure them imposes hardship and difficulty upon all taking part, from native porter to kinecameraman and leader. I.V.T.A. are enthusiastic about the entertainment value of this series, in view of the appreciation which the public has accorded to other pictures of this type.

SIN AND SENTIMENT

IN THE GAY WORLD.



Elaborate setttings and striking scenes are features of the film of stage life, "The World's Applause," which Famous-Lasky will trade show in London on Tuesday.

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Trade in the Yorkshire Territory.

Lower Prices in Prospect—Leeds and the Prince—Saul Harrison, Song Writer—A Leeds Exhibitor's Exploitation.

From our Leeds Correspondent.

ALTHOUGH nothing much has been said at recent meetings of the C.E.A. in Yorkshire (and probably the C.E.A. organisation as a body would be reluctant to acknowledge, much less encourage, it), there is a distinct tendency among Yorkshire exhibitors—from Sheffield to Middlesbrough, and, say, Barnoldswick to Hull—to consider a reduction in prices. Individual action has already been taken in this direction by many exhibitors, by some in anticipaton of the hoped-for reduction in the Entertainments Tax; by others, in a last more or less desperate attempt to attract patronage.

Still more exhibitors are now contemplating the step with this object in view, and had it not been for the prolongation of cold, inclement weather the change would have been made a month or six weeks ago, when, for one brief week, real summer threatened the business. Although the summer weather has so far been deferred, it will surely come, and when it comes then this question of lower prices will be revived in a very acute form.

"Seasonal" Only?

It will, according to one well-known Yorkshire exhibitor, come in the guise of "lower prices for the summer season," but, in his opinion, it will come to stay. Any concession to the trade by the Chancellor of the Exchequer in the shape of a reduction in the Entertainments Tax will only serve more firmly to establish this system of lower prices. "This business made its early success as a popular sixpenny seat business, and if it is to continue to succeed it will only be as a sixpenny seat business. A thousand people at sixpence are better any day than 200 or 300 at a shilling. Get the people in." Such was the idea and advice advanced by a well-known exhibitor the other day. There is a good deal in it.

A Good Whit-week.

Yorkshire exhibitors had a pretty good time in the Whitsuntide holiday week. The weather was cold and showery, and the showers for the most part fell very considerately just in time to send people into the kinema, both for matinee and evening performances. The East Coast resorts' exhibitors did particularly well—thanks mainly to the cold east and north-east winds.

Kinemas and Prince of Wales.

The visit of the Prince of Wales to Yorkshire this week has given the Yorkshire exhibitors a great opportunity, and, on the whole, they have taken advantage of it. The Leeds, Bradford, York and other houses have made quite a "run" on Pathé's "Incidents In the Life of the Prince of Wales," and such theatres as the Majestic and Scala at Leeds, which have their own cameramen, made elaborate arrangements to take pictures of the Prince in Leeds yesterday (Friday) in an endeavour to get them on their screens the same night. One Bradford exhibitor made a special effort to get a variety of pictures of the Prince from old "topicals." I understand he got quite a good selection, and, although old, they came up very fresh to his patrons and proved very interesting and were much enjoyed. Not a bad idea!

Prince and Kinema Queue.

By the way, the Prince came to Yorkshire via Leeds last Saturday evening, and leaving the train at Leeds motored through the city and out via Roundhay and Wetherby to Goldsborough Hall, the seat of Viscount Lascelles and Princess Mary. As the car passed up Roundhay Road about 8-15 p.m., the Prince could be seen at the window, and as he passed the Gaiety Picture House, where Mr. Caveson had a queue extending into the roadway, H.R.H. was noticed and cheered by the people in the queue—a salutation he quickly acknowledged.

Saul Harrison's Latest.

Mr. Saul Harrison, the very genial and energetic manager of Famous-Lasky in Leeds, has been a few things in his time, but I hear he is coming out in a new line—nothing less interesting than that of composer. "Full many a flower is born to blush unseen," the other poet sang, but Mr. Harrison's has come to light. I understand he has written the words of a song accompaniment to his film "To Have and To Hold," and, well, if Saul persists, he looks like achieving fame in other directions than as one of the smartest film manager-salesmen in the north.

Exploitation at the Leeds Scala.

Mr. Wm. Greenfield, the young and enterprising manager of the Scala, is making a big impression on the kinema-going public in Leeds with his presentation methods, which strike quite a new line in the city. A pleasing stage setting, a prologue, special music synchronising with the film, a song where possible, and a good finale, the whole beautified by the special method he has adopted of tinting the film, as shown on the screen, are attracting people from far and near in Yorkshire. "Prisoner of Zenda," "Paddy-the-Next-Best-Thing," "Blood and Sand," and "Fool's Paradise," have all been so exploited. Yorkshire people are talking about it.

From Exhibitor to Renter.

Mr. Ibbetson, the Sheffield representative of the Mercury Film Service, having relinquished his position, Mr. Arthur Anthon, formerly manager of the Birch Lane Kinema at Bradford, and formerly an exhibitor at Masbro', has taken over the position. He is well known among South Yorkshire exhibitors and should do well.

Improvements at a Leeds Theatre.

Since the recent explosion in the operating box of the Grand Assembly Rooms Pictures at Leeds, the owners, New Century Pictures, have not reopened the theatre, but have taken the opportunity of making changes, one of the most important of which is to put in the new operating box at the back of the circle instead of where it was before, in the pit or the area. This change affords an addition of quite a goodly number of seats. New Kalee machines are being installed, and other changes are being made which will considerably improve on

(Continued at foot of page 29.)

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June 2, 1923.

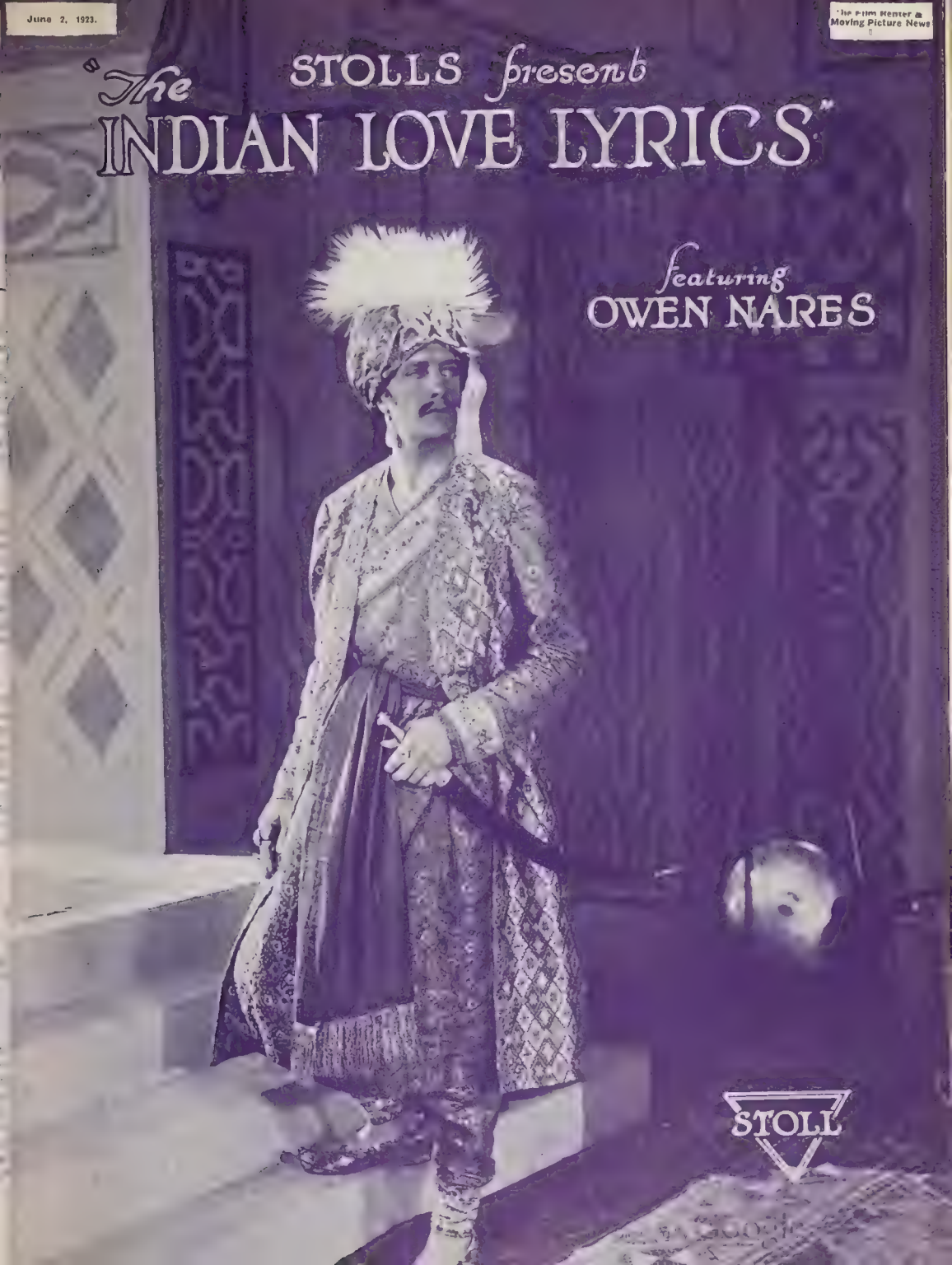
The Film Renter & Moving Picture News

STOLLS present

"The INDIAN LOVE LYRICS"

featuring

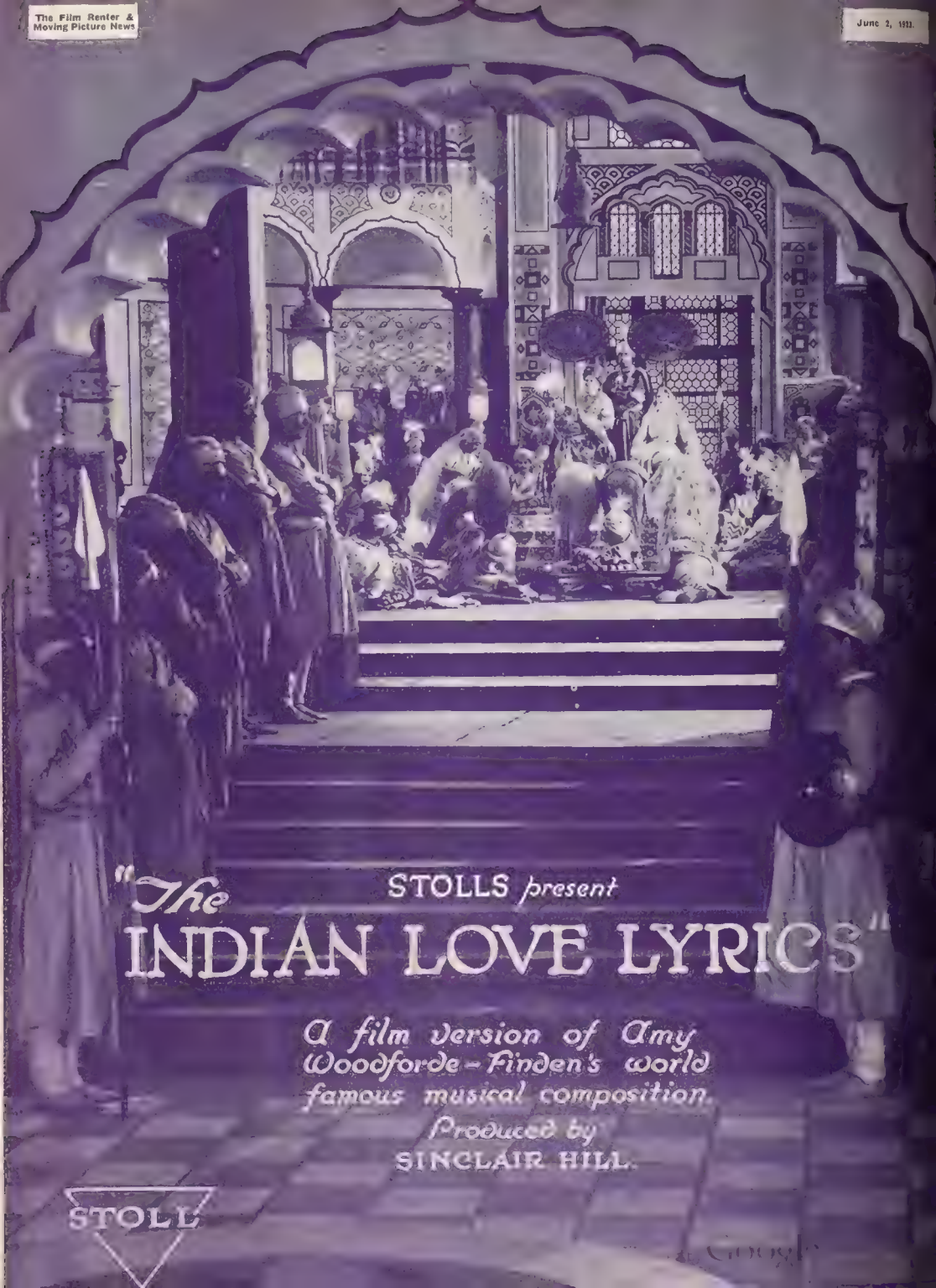
OWEN NARES



STOLL

The Film Renter & Moving Picture News

June 2, 1923.



June 2, 1923.

The Film Renter & Moving Picture News

STOLLS present

"The INDIAN LOVE LYRICS"

A film version of Amy Woodforde-Finden's world-famous musical compositions.

produced by

SINCLAIR HILL

STOLL

STOLL

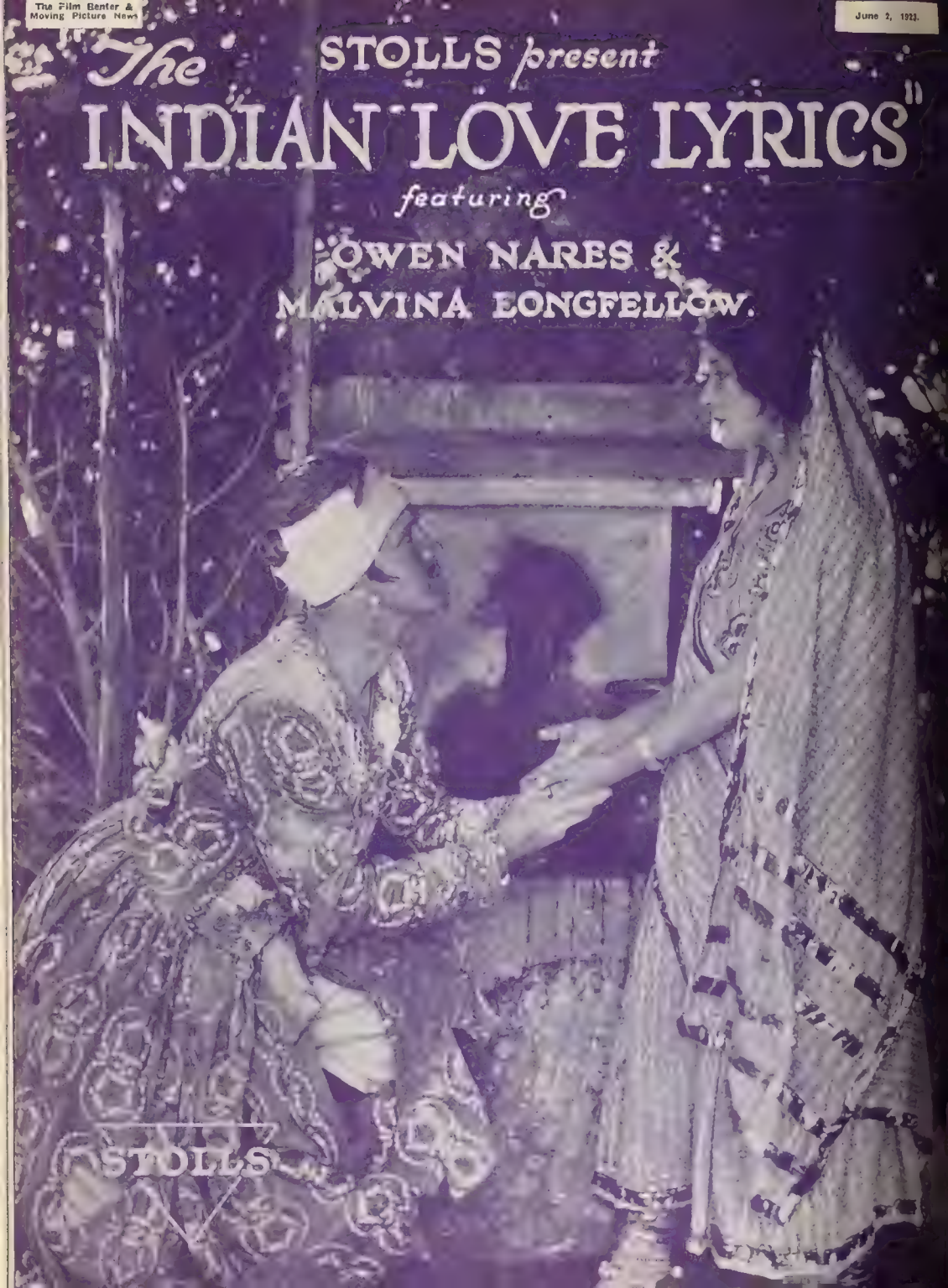
The Film Renter & Moving Picture News

June 2, 1923.

The STOLLS present INDIAN LOVE LYRICS"

featuring

OWEN NARES &
MALVINA LONGFELLOW.



June 2, 1923.
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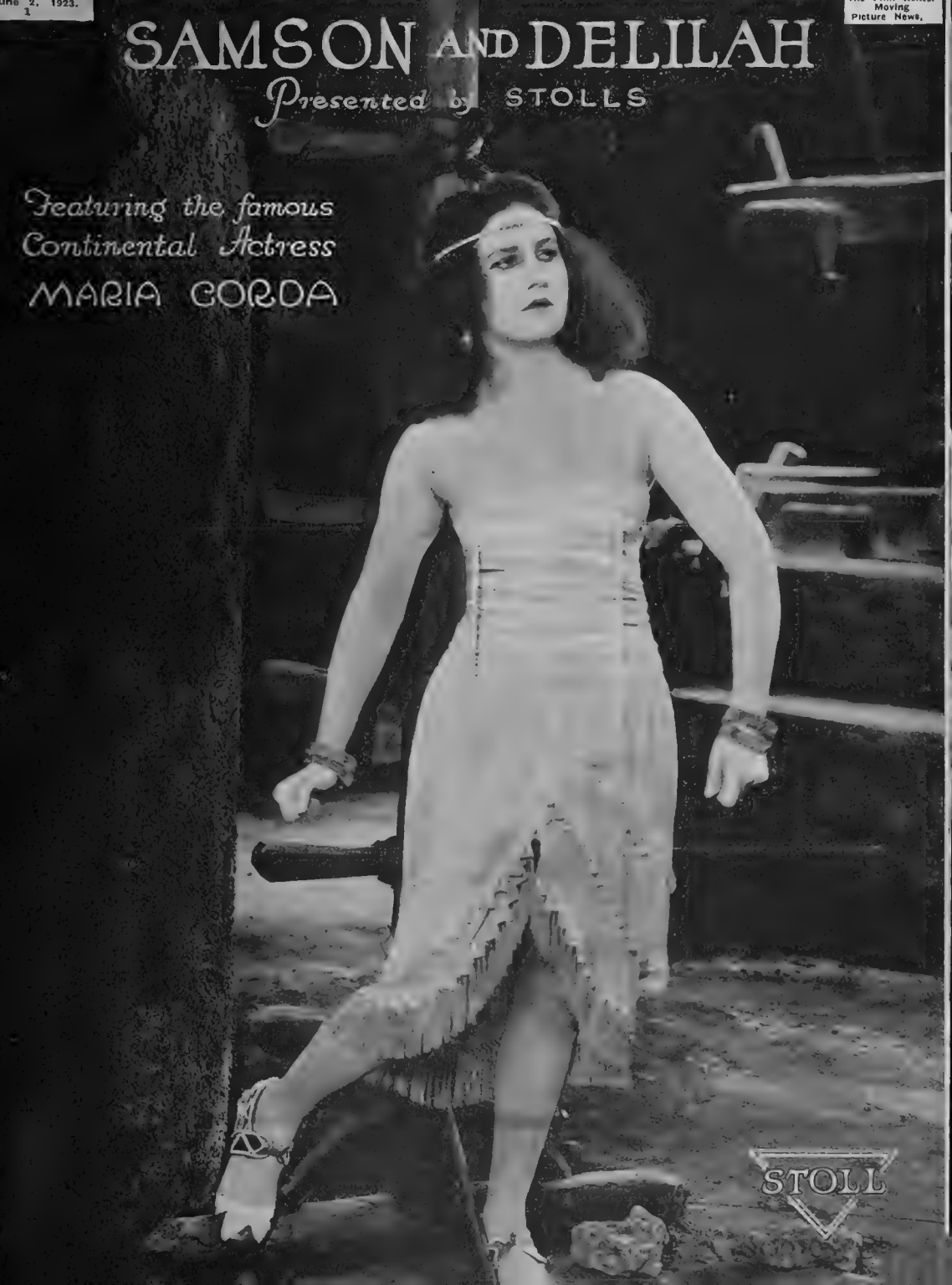
Moving
Picture News.

SAMSON AND DELILAH

Presented by STOLLS

Featuring the famous
Continental Actress
MARIA CORDA



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& Moving
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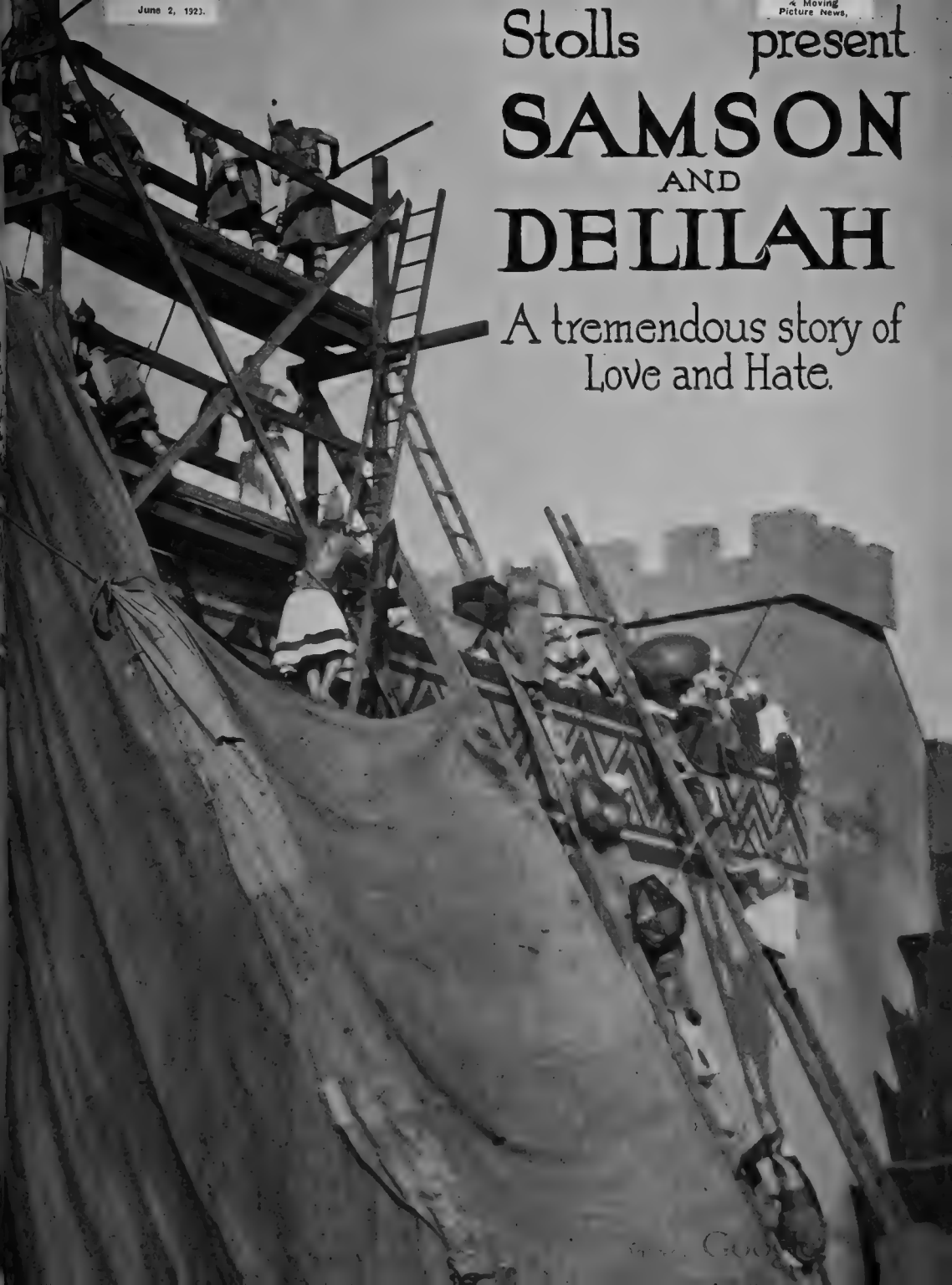
June 2, 1923.

Moving Picture News,

Stolls present

SAMSON AND DELILAH

A tremendous story of Love and Hate.

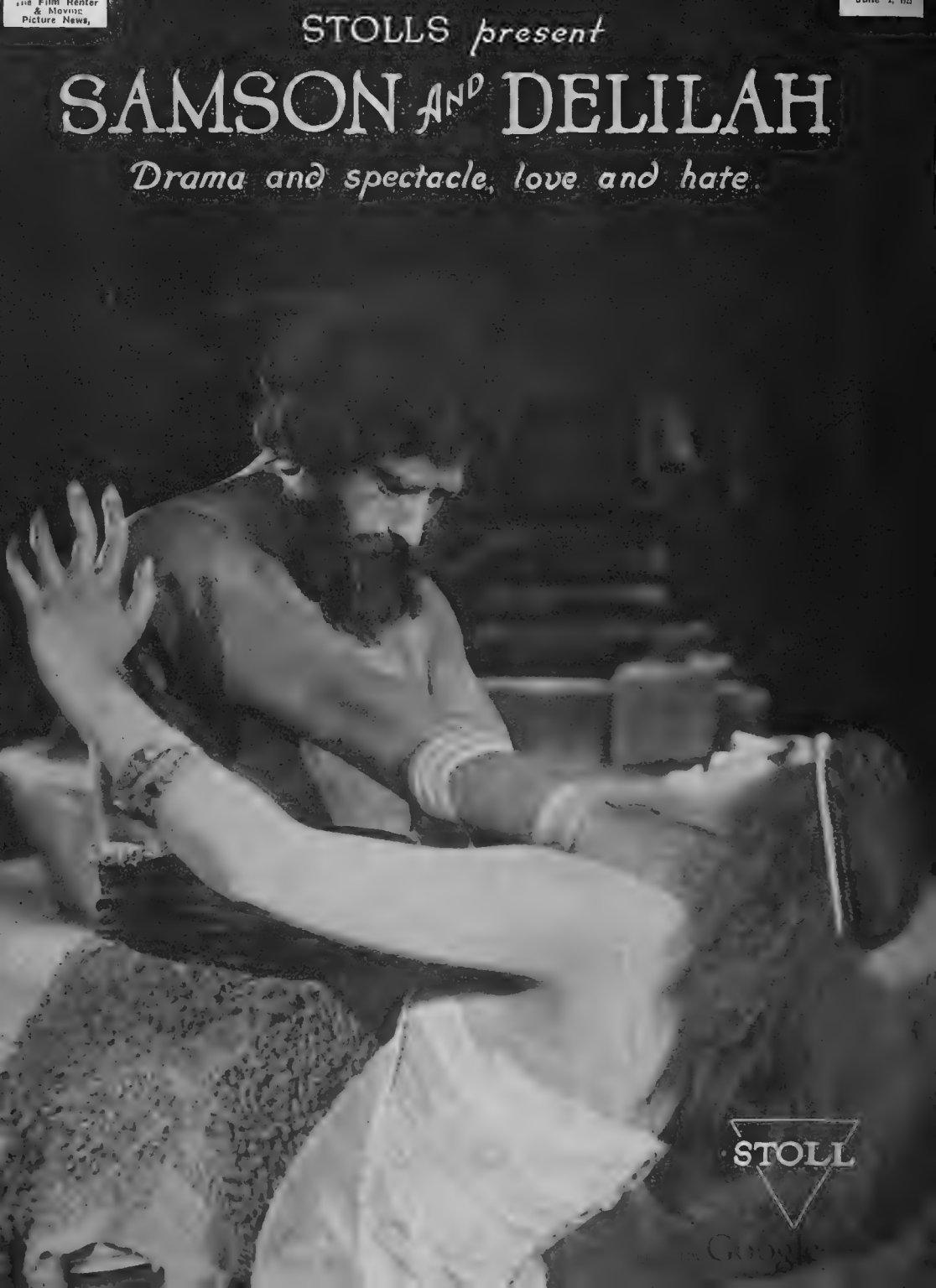


and Film Renter
& Moving
Picture News,

STOLLS *present*

SAMSON AND DELILAH

Drama and spectacle, love and hate.



Kinema Activities in Liverpool Area

Trade Disputes and Arbitration —Firemen and Staffs— Weisker "Specials"—Visit of A. G. Granger.

From our Liverpool Correspondent.

AN arbitration was held last week in the offices of G. Dudley West (secretary to the North-Western Branch of the C.E.A.), 10, Cook Street, Liverpool, between representatives of the C.E.A. and the K.R.S. with regard to various disputes which had arisen as between renting houses on the one hand and exhibitors on the other. Mr. J. H. Dovener (chairman) represented the local branch of the C.E.A. and Mr. Frank Hill the K.R.S., of which he is secretary. The matters in dispute were fully considered, and I understand that the different decisions which were arrived at will be reported to the next monthly meeting, which was convened for yesterday (Friday), of the North-Western Branch of the Exhibiting Association.

Staffs for Firemen's Work.

A matter of importance, at any rate from the point of view of economy, has lately been exercising the minds of many exhibitors within the jurisdiction of the Liverpool authorities, and that is the question of substitutes from permanent kinema staffs being permitted to deputise for the fireman while that individual is having his annual holiday. Not unnaturally, and particularly so at this season of the year, when there are so many outdoor attractions appealing to the public, kinema proprietors and managers are anxious to economise as much as possible, and, by providing, in the way described, for the temporary absence of the regular fireman, to avoid the expense of specially employing a deputy from outside. The matter is one for adjustment as between the Superintendent of the Fire Brigade and the C.E.A., and it is hoped that an amicable settlement will be reached.

Liverpool Delegates for Conference.

At the forthcoming annual conference of the C.E.A., at Margate, in June, the North-Western Branch will be represented by, amongst others, Mr. J. H. Dovener (chairman), Alderman E. Trounson (ex-president of the parent body, and also an ex-chairman of the branch), Mr. Fred Worswick (vice-chairman), Councillor Edwin Haigh, Mr. M. Mott-Cowen, and Mr. G. Dudley West (secretary). While on social functions, I learn that a picnic under the auspices of the local Kinema Exchange will be held on Sunday, July 22, Llangollen having been chosen as the venue. Meanwhile a representative Executive Committee is busily engaged in completing arrangements for the event. Applications for tickets should be made to Mrs. Charles, manageress of the Exchange.

"The Town That Forgot God."

Possibly suggested by the Fox super film, "The Town That Forgot God," the subject chosen for the title of his sermon

(*Continued on page* 32.)

TRADE IN THE YORKSHIRE TERRITORY—*Continued.*

what always was in the past very fine projection. The alterations are very nearly complete and the theatre will be reopened to the public very shortly.

The Cunningham Interview.

Mr. Arthur Cunningham's figures concerning the Entertainments Tax blight on the Yorkshire kinema trade have caused quite a lot of comment in trade circles. The figures are not only approved, but can be still further supplemented and substantiated. Mr. Cunningham has received quite a number of letters expressing thanks for so ably bringing the serious state of affairs into daylight.

Kinema Cricketers' "Local Derb y."

An interesting "local Derby" in kinema trade cricket has been arranged for Wednesday, June 20, at the Undercliffe Cricket Club's grouud, when a team selected from the Yorkshire Kinema Trade Cricket Club members will be taken over from Leeds by George Besford, of Wardour Films, one of the most popular Leeds renters' representatives in Bradford, to meet a team of Bradford exhibitors selected by Councillor Tom Thornton, the well-known Bradford exhibitor. It should prove a very interesting and enjoyable afternoon's sport.

Round and About.

Fred Ashurst, lately assistant manager of the Prince's Theatre, Bradford, has come over to pictures as manager of the Morley Street Picture House at Bradford, now the property of New Century Pictures.

Brinley Evans, the well-known Hull exhibitor, has floated a new company to take over The Cinema, at Hornsea.

Booth Grainge, of the Mercury Film Service, who, along with others in the Yorkshire kinema trade, now runs the Grand Picture House at Scarborough, is this season running a first-class concert party there, and they made a very promising start at Whitsuntide.

Best Things Among Renters.

Ernest Tyler, of Pearl Films, just returned from London, brings back news of the next Chaplin film, "The Pilgrim," for release in Yorkshire on September 3.

Mr. Bayley, of Gaumont's, and his traveller, "Charlie" Eastlake, are delighted with the Welsh-Pearson "coup" and are experiencing a big inquiry for the first of the series, "Love, Life and Laughter," featuring Betty Balfour, of "Squibs" fame.

Jack Pearson, of Butcher's, has just received full and interesting details from F. W. Baker of a new series of racing pictures (750 feet in length) by John Betts, for release one a month from June 25 onward.

Charles Thompson is booking "Married Love" very heavily in Yorkshire—mainly for weekly and fortnightly runs.

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ROUND THE MANCHESTER TRADE

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE.

The Problem of Vacant Dates—The Pre-Release Difficulty—A New Manchester Renter—Bolton Kinema Changes Hands—Filtering the Light—Mems of the Moment.

THE problem in this corner of the provinces (as in every other part of the Kingdom just now) is how to bring all the films the renters have on their books into conjunction with all the vacant dates the exhibitors have on theirs. Every year the nature of the trade problem seems to undergo a change. Once it was block-booking. That (in its old form, at any rate) has died the death. Then release dates were seen to be too advanced. Production slowed down, and we got rid of most of the evils of that system. Now a good many renters are complaining that the advance-release method has been altered too much in the direction of pre-release, and that the exhibitor is too prone at present to keep vacant dates purposely for anything big and well-advertised that may come along, and can be put on directly after the trade show.

Waiting for Cheap "Supers."

Small blame to him, of course, in this respect. He has a better pick of the market for "immediate" exhibition than he once had, and he is availing himself of it. Shelving features for "supers," and ordinary "bread and butter" productions for features, may be a wise and profitable policy at times, but a too frequent adoption of it does not pay. Hence, to some extent, the vacant dates which, I am assured, most of the exhibitors here have for practically every month of this year from August onwards. They are waiting to see which way the cat jumps. Other things (as indicated in previous notes), besides the chance of snapping up a cheap super for immediate showing, account at present for this "go slow" policy—the uncertainty as regards industry, the general financial stringency, etc. But whatever the reason, the vacant dates are showing a most uncanny reluctance to absorb some of the really good stuff that is being offered for advance release at this moment.

A More Solid Business Footing.

Despite this temporary coyness on the part of the exhibitor, however, the bulk of the Manchester renters are optimistic in regard to the autumn and winter prospects for the trade. The public will continue to cultivate the kinema habit, the vacant dates must be filled, and there are certainly not enough "supers" to go round. Competition in the picture world may be keener than ever in the future; but with the elimination of the unfit the film trade will be strongly established on a more solid business footing than hitherto, and a hopeful feeling seems to prevail that, when this is achieved, not only will the good program film more easily find its billet, but that the theatre will still be in existence when the booking date comes round—which is by no means a certainty just at present.

Brisk Whit-Week Business.

It was officially estimated that more people came into Manchester during Whit-Week than went out of it. The weather was, for the most part, vile, and, consequently, the picture houses did a brisk trade. The "in and out" summer experienced last year is said to have been the means of saving many kinemas from absolute extinction, and this year the weather clerk seems to be bent on obliging in a similar way. If the conditions at Whitsun are an augury of what we may continue to anticipate, exhibitors may not be so chary as they have been lately of filling up some of their vacant dates.

An Addition to the "Independents."

The ranks of the independent renters in Manchester have been thinned out so drastically during the past two or three years that it is both a surprise and a pleasure to hear of the advent of a new venture in this line. Mr. Maurice Carr (late with Allied Artists) is about to open in this territory with a series of special features which, we understand, will contain a strong appeal to Northern showmen. Mr. Carr will be installed in Gaumont's former offices, 34, Deansgate. Further announcements in next week's issue regarding subjects and trade shows.

New Venture for Capitol Productions.

Mr. Saul Harris, managing director of Capitol Productions, tells me that his company has this week purchased the Royal Cinema, Bolton. A new company has been formed, and will take possession immediately. The Royal was only opened about nine months ago, and for the past three months has been in liquidation. It seems assured of a busy and prosperous future under the ægis of its new owners, who are already interested in both sides of the film business.

New Sport Film for Lancashire.

Lancashire exhibitors will shortly have an opportunity of sampling a new sporting drama, of the kind which has invariably been well received by picture patrons in this county. Mr. Hyde, the Moss Empires representative in Manchester, announces that his company has purchased the U.K. rights of the latest G. B. Samuelson film, "The Knockout," which will be shown here shortly. This production is compact of sporting scenes—boxing, racing, pigeon-flying, etc.—illustrating a strong melodrama with a broad appeal. "The Knockout," which features Tom Reynolds and Lilian Hall-Davis, should keep Mr. Hyde busy for some considerable time.

Filtering the Light.

Bad projection is one of the causes of scanty attendance at some kinemas. Patrons go away complaining of eye-strain and headache, and for a long time in the history of the movie lantern these were troubles which people gladly put up with for the sake of the marvellous novelties which the invention revealed. It is not so to-day. If pictures cannot be seen with comfort and ease, then the erstwhile enthusiast will stay away and take up "wireless." Most of the optical evils due to blurred and flickering films have now vanished; but there is always room for improvement, and Paxman and Sons, Opthalmic Opticians, of 641, Rochdale Road, claim that with the Paxman Light Filter the ideal of perfect picture projection can now be realised. This invention, which has been installed at the Piccadilly, Manchester, adds both sharpness and clearness to the film, intensifies the details, and suffuses the whole with richness, softness, and warmth. Even if patrons have at times to complain about the quality of the program, there is no reason why they should have to grumble at the way it is shown. The Paxman Light Filter may go a long way towards disguising the "thinness" of some of the "super" stories at present filling the bills.

"Married Love" and Marie Stopes.

It was easy to anticipate a well-attended trade show of "Married Love" (screened at the Gaiety yesterday morning),

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ROUND THE MANCHESTER TRADE—*Continued.*

and this duly materialised. The Fred White Co., which is handling this Marie Stopes film for the North-Western area, have, I believe, already booked it up fairly solid, and it is to start an extended run in Manchester at Mr. Blattner's house on Monday, June 18. It is hoped on that occasion to obtain the services of the author of the film for the purpose of a short lecture or foreword on the "moral" which the production is supposed to contain. As stated, however, in our review of last week, those who go to see "Married Love" expecting any scenic elaboration of the doctrines expounded in the book of that name will be disappointed.

Abandoned Cricket Match.

Jupiter Pluvius reigned supreme at Glossop on Whit Friday, and the opening cricket match of the season arranged by the Manchester kinema trade team had to be declared off. Arrangements have been made for another date with the Derbyshire team during this month. Mr. Irvine Dearnaley, managing director of the Empire Theatre, Glossop, who is the captain of the Manchester team, did his best to make the visit of the Manchester "boys" and their ladies as enjoyable as possible. The next match is at Broughton on Wednesday, when the Salford Police will be played.

Mems. of the Moment.

Mr. Megson, the able representative of Phillips Films, will resume trade showing on Wednesday next, June 6, when "The Judgment" will be the attraction. The following week a drama on a topical subject is to be seen. This is entitled "Saved by Wireless," and is marked for immediate release.

* * * *

Grattan Milloy, who has been established in Deansgate Arcade for a number of years, has now added his name to the list of Manchester film renters "on the move." Suitable premises are being found in a near by part of the city.

* * * *

With six trade shows on Tuesday, five on Wednesday, and four more to fill out the week, both renters and exhibitors have found plenty to occupy them directly after the holidays. "The Wandering Jew" show was a great success here for Stoll's, and Walturdaw added to the attractions of "Only a Shop Girl" with a special representation of Broadway at night, showing the famous flashing electric signs, street cars, etc. "King Solomon's Mines" has been reissued by I.V.T.A., and was re-shown at the Futurist on Tuesday.

* * * *

Good progress is being made with the building of the Café Rendezvous, which is to front La Scala Picture House on the Oxford Road.

* * * *

What's in a name? Nothing much, perhaps; still, when it is the name of a film star placarded outside a kinema it may as well be spelt right. For instance, the Deansgate this week has been inviting us to see June *Eldidge* in "Love and the Woman." Were none of the public concerned to point this error out to the management, and tell them to "put it down a v"?

* * * *

Mr. Dobie, of Pathé's, tells me that his company are shortly to show a serial featuring Ruth Roland, and entitled "The Timber Queen," which, in many respects, is out of the ordinary. Working-class Lancashire is supposed not to have lost its taste for serials, in spite of all the rival film attractions which appeal for its suffrages. In "The Timber Queen" Mr. Dobie claims that it will have a serial which will tickle its palate in no uncertain way.

* * * *

Do fight films still attract? Most producers evidently think so, as they rarely fail to introduce a fight or two—or more—into every species of drama they put out. These, however, are not strictly "fight films" within the meaning of the term. Gaumont's have no doubt whatever that the pictures of orthodox boxing contests are as popular as ever, and next week this company will issue an exclusive film of the Augie Ratner v. Roland Todd middleweight contest, which is to take place at Holland Park Hall on Monday night. One thousand two hundred feet in length (approximately), this film will be shown in the provinces on Wednesday.

KINEMA SPORTS PICNIC.

A Manchester Outing.

WHAT promises to be the most successful picnic ever arranged in connection with the trade in the Manchester district has been organised by the Manchester Cinema Sports Association, to take place on Sunday, June 24. The venue will be Norbreck, the headquarters for the day being the famous "hydro," which is so popular with visitors to this breezy and invigorating part of the "Brighton of the North." The party will be conveyed in special corridor coaches attached to the 9-35 a.m. train from Victoria Station, Manchester, the return journey from Blackpool being made at 8-50 p.m. Lunch will be served at the hydro at 12-30, and high tea at 5-30. Arrangements are being made for tennis, golf, and sports to take place on the spacious grounds attached to the hydro, while, should the weather be inclement, ample facilities will be provided in the kinema and dance hall of the hydro for the enjoyment of the visitors. The inclusive cost of the tickets is 15s., and as the number is limited these must be purchased before June 20.

KINEMA COMPETITIONS.

At a General Licensing Court held in Greenock, the Chief Constable objected to the granting of a licence to Victoria Picture House, Rue End Street, on the ground that competitions had been held in connection with football forecasts and other subjects as an inducement to patrons. The licence was granted on the undertaking that these competitions would be discontinued.

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KINEMA ACTIVITIES IN LIVERPOOL AREA—*Continued.*

by the Minister of a well-known Liverpool Church last Sunday evening was "Has Liverpool Forgotten God?" Mention of this film reminds me that a call upon Gordon Dartnall, Fox's Liverpool manager, elicited the news that many excellent bookings of the picture have been effected, and already runs have been arranged in all the principal towns controlled from the Liverpool Branch. Gordon Dartnall has arranged trade shows at the Scala for June 13, 20 and 27, and July 4 of four new Fox supers, of which he will be in a position to give the titles shortly.

Release of "Morality."

Due for release in the Liverpool territory about the middle of this month is the Capitol film, "Morality," which, it will be recalled, was the subject recently of a prosecution in the Potteries.

Books of Tickets.

A much-appreciated feature of the conduct of the Trocadero, Liverpool, of which the enterprising manager is Lawrence W. Towers, is the issue of books of admission tickets at preferential rates.

Metro's on Merseyside.

Arthur Russell informs me that on behalf of Weisker Bros. he has negotiated first runs in this district of the three new Jury films, "Peg o' My Heart," "Quincy Adams Sawyer," and "Trifling Women," of which there were trade shows in Liverpool last week. Subsequent bookings have also already been arranged in many of the zones into which the local territory is divided. Arthur is also anticipating doing big business with six comedy films (two featuring Bull Montana), which were introduced to the trade this week.

THE
KILNER
FINE ART
PRODUCTION
The
MADONNA
in CHAINS

TRADE SHOWS:
MANCHESTER: Gaiety Picture House, Tuesday, June 5th, at 11 a.m.
LIVERPOOL: Prince of Wales Picture House, Friday, June 8th, at 11 a.m.

Secure Your Ticket from
KILNER'S EXCLUSIVE FILMS, Ltd.,
Telephone: Manchester, City 6669.
Telegrams: "Superfilms, Manchester."
32, Cathedral Street, MANCHESTER

Granger's "Specials."

A. G. Granger, head of the progressive firm of Granger's Exclusives, paid a flying visit to their Liverpool establishment in Lord Street the other day, when he had an interesting chat with the local representative, Arthur Leslie. Mr. Granger also called upon Mr. Lawrence W. Towers, who, on behalf of the Trocadero, Liverpool, has arranged for the first run in the city, simultaneously with the Prince of Wales Picture House, of the great Granger production, "Dr. Mabuse." Local picturedrome patrons will be afforded an opportunity of making the acquaintance of "Dr. Mabuse" in a few weeks' time. Amongst other films which Arthur Leslie will shortly be marketing are "Trapped in the Mine" and "The Tenth Symphony."

Premier Going Strong.

Will. Baines, who, with the assistance of Mr. Maurice Cornfield, as outside representative, manages the affairs of the Premier Film Services, Ltd., Dale Street, is finding that the wide range of excellent subjects with which he is able to provide exhibitors at remarkably advantageous rates commands a ready and extensive market. Indeed, so much is this the case that he tells me the past month has, in regard to the volume of business done, exceeded all known records of the firm both under its present and former titles.

NOTES FROM NEWCASTLE.

(From our own Correspondent).

MORE kinemas in Newcastle have made a revision of their charges for admission during the past week. At the Stoll Picture Theatre there has been initiated a novel scheme in place of the former seating and booking arrangements, which has proved a great success. There are only two prices throughout the theatre (including tax), 5d. for the upper balcony and 1s. for circle, stalls and balcony. Of the latter-priced seats there are 1,000, bookable in advance. Instead of the continuous show, four performances have been substituted, at 2-0, 4-15, 6-30 and 8-45 p.m., and children under 12 years are admitted at half-price at the 2 o'clock and 4-15 performances only. The management of the Westgate Road Picture House have reduced their balcony seats by 3d. each, the prices now being 1s. and 9d., whereas formerly they were 1s. 3d. and 1s. respectively.

Warner Subjects Strong.

The half-a-dozen new Warner subjects which Mr. S. Wynbergen is handling on behalf of F.B.O. are making some stir and these have been booked to the Grey Street Picture House, Newcastle, and the Havelock Picture House, Sunderland, for the first-run in the respective towns.

A Big Selection.

Mr. A. Gibson, the local representative of Square Films, has quite a large selection of stuff just now, and of the right sort to appeal to the tastes of the patrons of the "movies" in the district. He has succeeded in placing "The Girl in the Taxi" for first run in Newcastle with the New Pavilion, and the first run for Sunderland will be at the Picture House. Among his latest productions are "Art and the Woman," a Nordisk film; "Men, Women and Memories," an Allan Dwan production; and "The Island Virgin," all of which he submitted to the exhibitors during the week.

A Trio of First Runs.

Mr. J. C. Reed, Jury's local manager, has succeeded in placing "Peg o' My Heart," "Trifling Women," and "Quincy Adams Sawyer" with the New Pavilion, Newcastle, for the first run in the city.

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at the
LONDON PAVILION
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"A GAMBLE WITH HEARTS"

By

ANTHONY CARLYLE

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MILTON ROSMER
VALIA
OLAF HYTTEN.

TRADE SHOW
SHAFTESBURY
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FIND THAT THEY ARE WRONG!

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THE HOUSE OF GRAINGER
presents
"Trapped in the Mine"
A GREAT LOVE STORY TOLD IN THE BOWELS OF THE EARTH

THE SC

By HENRI
GRANGER-DAVIDSON
WITH
HILDA BAYLEY
And HENRY VICTOR
Produced by ARTHUR ROOKE.

As Played with Great Success

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SPECIAL PRODUCTION

Trade Shows :

MANCHESTER :
Theatre Royal ... ... Tues. June 5, at 11 a.m

SHEFFIELD :
Grand Picture House ... Tues. June 5, at 10-45 a.m

CARDIFF :
Cinema Exchange ... Tues. June 5, at 12-15 p.m.

BRISTOL :
Picture House, Clare St. ... Wed. June 6, at 11 a.m

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Prince of Wales Pic. House Wed. June 6, at 11 a.m.

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Picture House ... ... Fri. June 8, at 11 a.m.

at the New Theatre, London W.

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THE HOUSE OF GRANGER
presents
"Trapped in the Mine"
A STORY OF LIFE. HUMAN, DRAMATIC & COMPELLING

Trade Movements in the Midlands.

A Waiting Policy. Houses and Picture Houses. Improvements at Acock's Green—Two Reel Winners.

By our Birmingham Correspondent.

A ... and chilly Whitsuntide found Midland exhibitors ... pleased with themselves, business being far better ... the majority anticipated. The unsettled ... near home, the exceptionally fine Bank ... below normal. The ... at special matinees, being ... Palace, throughout Whit-week proved a more satisfactory ... a box-office point of view than many of its predecessors.

A Waiting Policy.

... other side of the trade many renters are looking forward ... to see how it ... They are convinced that exhibitors, generally ... have been ... pessimistic as to the near future. ... the moment it is extra ... ... towards the end of the year. There is a distinct tendency for exhibitors to adopt a waiting policy, while a few seemed determined not to book more than a month ahead. The gradual ... of the programme system provides them with an admirable selection of the latest features, and upon this they are prepared to rely to the exclusion in their programs.

An Unjustified Complaint.

One of Birmingham's Labour Councillors, Mr. W. E. Stevens, has rushed into print concerning the demolition of houses to make room for picture houses. He asks if the Licensing Justices are more concerned about picture houses than houses for people to live in, ... and continues: "Surely there is something wrong with our civic life when one section is doing its utmost to provide houses for the homeless, whilst another section is demolishing houses as fast as new ones are being built." In conclusion, Councillor Stevens suggests the Lord Mayor should call a conference of those concerned to avoid as far as possible the destruction of dwelling houses to provide picture houses.

The Facts.

Now what are the real facts? Time after time the ... have warned promoters of kinema schemes of their ... under the Rent Acts, and since the war only three ... to ... demolition of ... were necessary. ... In two cases, the Premier (Aston) and the new King's ... Picture House, the ... dilapidated houses ... alternative accommodation by the promoters, while Messrs. ... Ltd., of the Deloraine, Acocks Green, erected ... ... of £1,000 to accommodate the tenants of the three ... ... pulled down. ... are, there is not the slightest ... tion for Councillor Stevens' complaint.

An Acock's Green Improvement.

Recently taken over by Messrs. Smith and Booth, the proprietors of the Broadway, Bristol Street, Birmingham, the Playhouse, Acock's Green, has been overhauled. In a well-compiled circular, brandished to patrons last week, the new proprietors announced a better class of program and also the permanent engagement of the Percy Hesp trio. In addition, the musical interlude will be a regular weekly feature at the Playhouse. For this the trio will be augmented by members of the Broadway orchestra. By the way, Messrs. Smith and Booth are also ... Independent Theatres, Ltd., ... Mr. J. L. Norfolk, formerly of F.B.O., ...

... Change.

... The original hall having ... by the ... of the New ...

Gone to Aston.

... was Mr. F. Smallwood, who had charge of the ... house, now ... this town's Picture House, Birmingham.

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A Kilner Note.

Midland exhibitors who have "King Solomon" ... fine box-office proposition will be interested to ... Mr. Roberts of the Kilner's have decided to ... has been re-edited and will be released in December next. ... a trade show at the ... Birmingham, on Friday next (June 8), and at Nottingham on the following day. ... The Madonna in Chains" ... screened to the trade at ... Street Picture House ... week. ... ...

"JEALOUSY"

... ... from the ... ...

THE RESCUE OF GRANGER
Trapped in the Mine"

Trade Movements in the Midlands.

A Waiting Policy—Houses and Picture Houses—Improvements at Acock's Green—Two-Reel Winners.

By our Birmingham Correspondent.

A DULL and chilly Whitsuntide found Midland exhibitors well pleased with themselves, business being far brisker than the majority anticipated. The unsettled weather kept patrons near home, the excursion traffic from Birmingham being far below normal. The evenings found queues outside practically all kinemas, it being far too cold for outdoor amusement. In fact, throughout Whit-week proved a more satisfactory period from a box-office point of view than many of its predecessors

A Waiting Policy.

On the other side of the trade many renters are looking forward to a lean summer. They are convinced that exhibitors, generally speaking, have become ultra-pessimistic as to the near future. At the moment it is extremely difficult to secure bookings for releases towards the end of the year. There is a distinct tendency for exhibitors to adopt a waiting policy, while a few seemed determined not to book more than a month ahead. The gradual increase in the pre-release system provides them with an admirable selection of the latest features, and upon this they are prepared to rely to fill vacancies in their programs.

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The Facts.

Now what are the real facts? Time after time the Justices have warned promoters of kinema schemes of their obligations under the Rent Acts, and since the war only three projects where demolition of houses were necessary have gone forward. In two cases, the Premier (Aston) and the new King's Heath Picture House, the tenants of dilapidated houses have been found alternative accommodation by the promoters, while Mr. J. Eccles, of the Delicia, (Gosta Green), erected six houses at a cost of £4,000 to accommodate the tenants of the three houses he pulled down. Therefore, there is not the slightest justification for Councillor Stevens' complaint.

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A Sutton Coldfield Change.

The Royal Borough of Sutton Coldfield possesses now only one kinema, the original hall having been purchased and closed by the proprietors of the New Empress Kinema, which was opened earlier in the year. A model of what a kinema should be, the Empress outshone its competitor, which was far from an ideal hall, and only a reconstruction scheme could have enabled it to put up a fight against the Empress.

Gone to Aston.

By the way, Mr. F. Smallwood, who had charge of the old Sutton Coldfield picture house, has transferred his affections to the Aston Cross Picture House, Birmingham.

Two-Reel Winners.

Not in recent years have a series of two reelers been productive of such keen competition as is going on in the Midlands for the Stoll series of "The Mystery of Dr. Fu Manchu." Within a week of his trade show, Mr. Claud Solomon has not only booked these for first runs in all the leading towns, but in many of the smaller towns exhibitors, who usually bar their neighbours, are fighting hard for concurrent runs.

A Kilner Note.

Midland exhibitors who have "King Solomon's Mines," a fine box-office production, will be interested to hear from Mr. Robertson that Kilner's have decided to reissue this feature. It has been re-edited and will be released in December next. He announces a trade show of it at the Scala, Birmingham, on Friday next (June 8), and at Nottingham on the following Tuesday. "The Madonna in Chains," his latest offering, will be screened to the trade at New Street Picture House to-morrow (Sunday) week. He reports a growing demand for the Matty Roubert comedies, a delightful series of child studies.

"JEALOUSY."

THE new Matheson Lang film, "Jealousy," had to be withdrawn from the New Oxford last Sunday, after a fortnight's run, owing to the theatre being required for another production. During its stay at this well-known theatre it played to capacity at practically all the afternoon and evening performances, and, judging from the send-off at the New Oxford, a brilliant career can be anticipated for it at the kinemas all over the country.

While Matheson Lang was playing in "Jealousy" at the New Oxford he was also appearing in person at the New Theatre in "The Bad Man." It is a remarkable fact that all three of the latest Ideal successes have been marked by similar circumstances.

Whilst Miss Fay Compton was being starred in "This Freedom" at the New Oxford, she was also playing in "Secrets" at the Comedy, and Miss Meggie Albanesi, who plays the leading part in Ideal's new Seastrom picture, "Honour," is likewise rehearsing her new play, which will be seen during the run of "Honour" at a West End kinema.

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"DRUMS OF

The first big dramatic "Special" in which

MARY MILES MINTER

has played

Suspense, intrigue, adventure and big situations in the most thrilling romance of the Jungle ever filmed.

A "BROMHEAD SPECIAL" ATTRACTION.

Sole Distributors—

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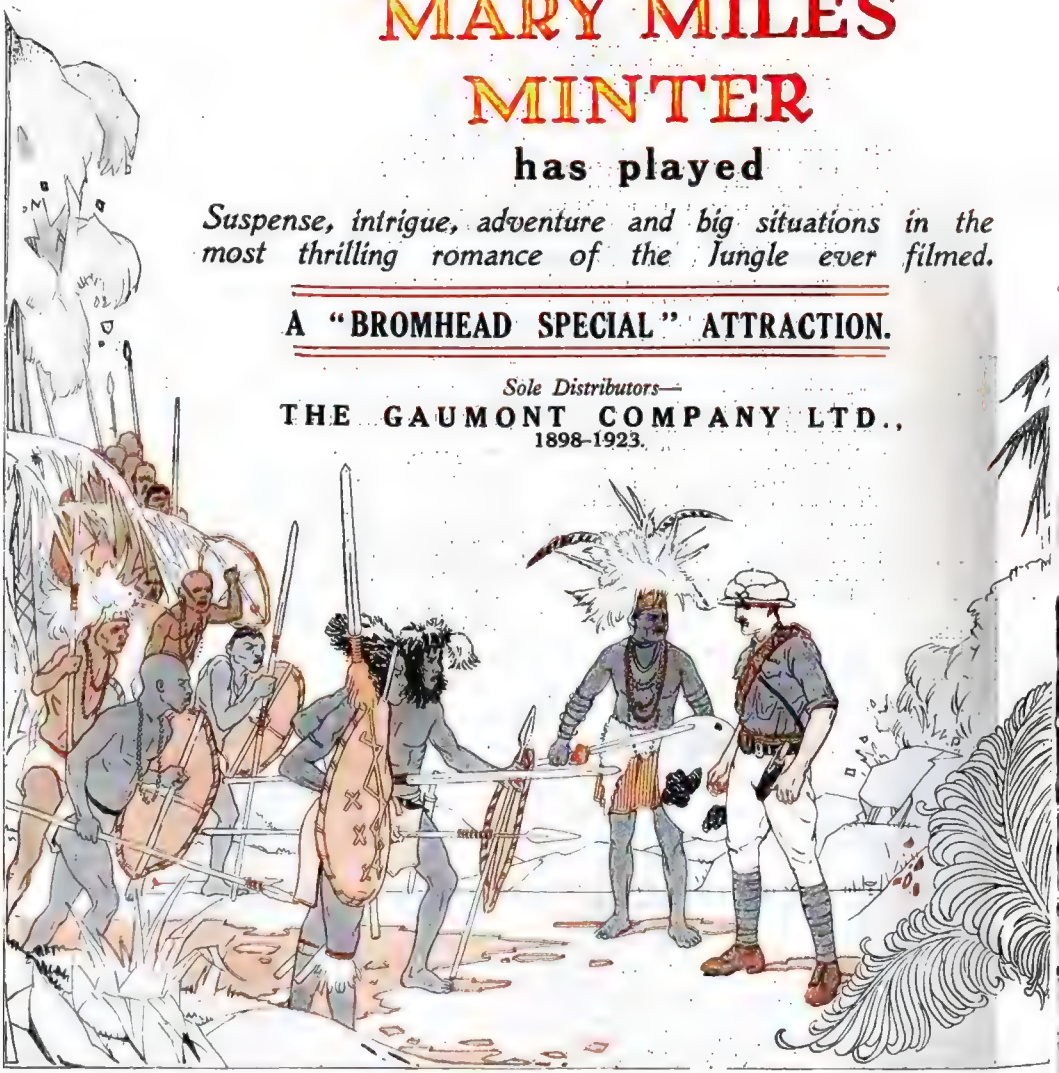

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DESTINY"

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LAYING BARE THE SECRETS.

Folly of Showing "How It's Done."

To the Editor of the FILM RENTER AND MOVING PICTURE NEWS.

SIR,—From time to time I have read with the greatest interest the various contributions to the FILM RENTER upon meeting the difficulties that at the present time confront both renters and exhibitors.

There is one subject which I have never seen discussed that has been in my mind for a considerable time, but now that "Souls for Sale" is being presented to the public at the Marble Arch Pavilion, the matter, I think, becomes one of great importance to all branches of our great industry, especially as this picture is being largely advertised by Messrs. Goldwyn's.

It is stated that 35 stars are shown actually at work, and that the public are shown details of film production. Surely it is to the greatest detriment of the industry that such pictures should be shown to the public. It lays bare before their eyes the large amount of "fake" and the little amount of reality, and puts before them the whole artificial atmosphere of the studio.

Please do not take this letter as a "grouse" against any one film or as against Messrs. Goldwyn's, for whom I have great esteem and respect. Many similar films have been shown in the past. It is the principle involved that I am up against. Does a famous conjuror tell his audience how all his tricks and illusions are done? And would they attract if he did?

Many pages of your journal have been devoted to the art of presentation. What is presentation but the art of conveying an atmosphere of reality? Yet from time to time we have films, articles in trade and public papers, photographs, advertisements, etc., saying how Monte Carlo was built at Hollywood, how many tons of salt were used, etc., etc. The ultimate result will be that thrills will cease to thrill because no one will believe that anything is real.

At the present moment some of the best brains are busy devising methods of presentation to convey an atmosphere of reality, and at the same time pictures are being shown to the public destroying this atmosphere and telling them "how it's done."

Also, the public are being "spoilt." Thirty-five stars in one film! This, I suppose, will lead to a super-star being discovered, and then we shall have pictures with super-super-stars, and so on *ad infinitum!* What would the cost of producing and hiring such a picture be?

What a shortsighted policy all this is! Let the mysteries of film production remain mysteries to the public and the picture show will retain—if not increase—its power of attraction. Educate the public as to "how it's done," and you at once lose at least fifty per cent. of the attraction and drawing power.

Yours faithfully,

A. H. HARRISON.

Grand Theatre,
Hanwell.

KINEMA ENTERPRISE AT WHITLEY BAY.

The new Empire Kinema at Whitley Bay will be opened in July. Music is to be made a special feature, and the directors have secured the services of Mr. Percival Goffin as conductor. Not only will he have under his direction an orchestra of 16 picked musicians to accompany the first-class films which have been booked, but Mr. Goffin will provide a series of special Sunday concerts, for which eminent artistes are to be engaged. Mr. Goffin's wide experience and ability are an earnest that the musical side of the scheme will be lacking in none of the essentials of interest, variety and excellence.

PICTURE PREFERENCES.

Films and Stars Popular with American Youths.

SOME interesting facts have been brought to light as the result of the recent tabulating of questionnaire returns from high-school students, 37,000 of whom responded to the invitation sent out a year ago.

On the point of attendance it appears that high-school boys attend the "movies" on an average 1.23 times a week, roughly sixty-four times a year. High-school girls' average is 1.05 per week, or fifty-five times a year. Among the boys, 83 per cent., and among the girls, 88 per cent. do not attend oftener than twice a week, while those who attend more frequently than four times a week number twenty-six per thousand boys and nine per thousand girls.

The kind of picture preferred by these young people is shown in the following table, which gives the percentage of preferences accorded to each class of films by boys and girls:

	BOYS	GIRLS
Western and frontier	30.0	15.6
Comedies	27.0	19.4
Detective stories	18.6	10.7
Love stories	11.5	27.4
Society life	5.5	18.3
Serials	4.8	4.2
Sad-ending stories	2.6	4.4
Total	100.0	100.0

Adventure and fun hold first place quite easily among boys, while the love story and its companion, the society story, account for nearly half the girls' preferences. The distaste for the serial and the sad-ending story is quite marked. Another difference was, that whereas "The Birth of a Nation" and "The Three Musketeers" were prime favourites among the young men, "Way Down East," "Over the Hill," and "Smilin' Through" were the favourites among the young women.

The choice of stars produced striking results. When the returns of both boys and girls were combined, Mary Pickford, Norma and Constance Talmadge among actresses, and Wallace Reid, Rodolph Valentino and Douglas Fairbanks among actors were first. Fairbanks led the boys' vote and Valentino the girls' vote, Wallace Reid coming second and Richard Barthelmess third.

Criticisms of films accompanied the returns. Slapstick comedy was assailed, and films that were unreal: the boys objected to "mushy" pictures. Brutal and inartistic films came in, too, for censure. Likes and dislikes were fairly uniform throughout the States.

C.E.A. CONFERENCE.

Concluding Carnival.

THE keenest interest is being taken by the trade in the Kinema Fancy Dress Carnival, which is to be held at the Margate Pavilion and Winter Gardens on Friday, June 15, as a conclusion to the Annual Summer Conference of the C.E.A.

Many of the leading renting houses have come forward with offers of valuable prizes. Gaumont are giving a prize for the best representation of the Gaumont Graphic: Goldwyn are giving one for the best lady's or gentleman's fancy dress: and Jury's are also contributing among others.

Several well-known film favourites have promised to grace the occasion with their presence, including Ivy Duke and Guy Newall, who are to present the prizes. Conference delegates and others are asked to note that the date of this Carnival is Friday, June 15.

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CHERRY KEARTON'S

WILD LIFE ACROSS THE WORLD

PRESENTED BY
INTERNATIONAL CINE. CORP. LTD.

Read this letter from Cherry Kearton

Explorer & Big-Game Hunter

101, WARDOUR STREET,
W. 1.

Gentlemen.

The real adventure film of Travel in the Wilds, has at last become a first rate attraction to millions of Cinema goers.

Twenty years in the Wilds of the World have provided me with the most complete and exciting film record ever taken, and I believe that their exhibition will add to your patrons, thousands who have never yet attended Picture Theatres.

I have travelled 50,000 miles for "WILD LIFE ACROSS THE WORLD" walking on one occasion from the East Coast of Africa to the West, through the Wilds of Borneo among the Head Hunters, in India among the Tigers, and in the Rockies among the grizzlies.

Every animal I photographed was living in its natural home, and all peoples I have filmed are living to-day as I filmed them.

The International Cinematograph Corporation, Ltd., have prepared a big poster publicity campaign to assist in putting the picture before the public, and I shall be also pleased to assist if required by Lecturing to my films under arrangements with the distributors.

I wish you success,

Sincerely,

Cherry Kearton

CHERRY KEARTON ON HIS EXPERIENCES.

Dangerous Situations and Narrow Escapes.

AFTER years of weary waiting for public appreciation, the travel film has suddenly become most popular with all classes. Captain Cherry Kearton, whose film records of wild life all over the world were shown at the Alhambra before a distinguished gathering including the Duke of Connaught, the Marquis of Carisbrooke, and other notable people and leading exhibitors, told our representative that he had prepared his films for public exhibition in response to demands from all over the country for complete records of wild animal life in other countries besides Africa, through which he has journeyed seven times in search of adventure and pictures. These films are being exploited by the International Cine Corporation.

"One of the most exciting adventures I ever had," he said, "was in the jungle owned by the Maharajah of Mysore, who had kindly offered me every facility to 'shoot' tiger with my camera. He lent me his favourite elephant—one caught in the presence of King George when he was in India. For eleven consecutive days I rode on his back looking for tiger, twice narrowly escaping death through stampedes of wild elephants.

"At last came the moment when his lair was discovered. I crawled through the tunnel entrance with my camera, and, as I was turning the handle, saw his head and eyes for a moment. The two spearmen who were with me made signs that he was getting behind me, and both started for the opening through which we were to escape. There was a flash of brown in the air. A mighty blow; tearing claws on one of the spearmen's back, and the man fell dead. I felt for my revolver, but I had dropped it in the tunnel. My elephant outside the cage stampeded, and so did the natives. I was alone. I did not know where the tiger was.

"A few minutes later—it seemed hours—there was a crash. The tiger had jumped the roped netting and had bolted. And so had my elephant. But I got my picture."

"If my films had not been securely fastened in an air-tight box I should not have been able to show any results of my last game trip in Africa," added the hunter. "We were crossing the Semiliki river, which swarms with crocodiles. We were in a log boat, and my 'boy' who, of course, had to stand up like the rest of us, was carrying my box of precious negatives on his head. Quite suddenly, the snout of a huge crocodile appeared above the surface close to the boat. My 'boy' was so scared that he dropped the box of films into the water.

"We got our rifles and fired into the water the more to scare the crocodiles than to hit them. The crocodile is frightened of big noises, and what with the firing and the beating of the water by the rowers, my boy concluded that it would be safe to try to get the box. So in he dived and, after three or four attempts, he brought up the box, into which no water had percolated. But for the boy's skill and courage I should have been deprived of a couple of thousand feet of film."

Messrs. W. Collins, Sons and Co., Ltd., Bridewell Place, London, and Glasgow, have issued a special and attractively jacketed edition of R. D. Blackmore's Devon romance, "Lorna Doone." Exhibitors playing Maurice Tourneur's picturisation of the novel (Associated First National) will do well to get in touch with their local bookseller and with Messrs. Collins, who will be glad to arrange for special window showings of "Lorna Doone" with which, of course, the exhibitor can effect a tie-up.

PRE-RELEASE OF "HEARTS AFLAME."

Visit of Mayer-Metro Directors.

SIR WILLIAM JURY, has just been advised of the approaching visit to London of two executive members of Louis B. Mayer Productions, Inc., primarily in connection with the pre-release of "Hearts Aflame," a Mayer-Metro picture which is scheduled for August 27.

J. Robert Rubin, secretary-treasurer and general counsel of the Mayer Company and general counsel of the Metro Company, will sail from the States early in June. Some weeks later Louis B. Mayer, president of the company, will make the trip from America for the purpose of being present in London when "Hearts Aflame" is pre-released.

Mr. Rubin will also confer with Sir William Jury about the next Mayer-Metro, Fred Niblo production, "The Famous Mrs. Fair," to be pre-released early in the fall. Mr. Rubin will do the continent, and intends remaining in Europe about six weeks.

HEPWORTH'S ACTIVITIES.

THE new Hepworth picture play, "Strangling Threads," which Cecil M. Hepworth has just finished, is a production that the trade generally is awaiting with great interest. There is much enthusiasm at the London headquarters of the Hepworth Company concerning it, and it is said to be in every way superior to its famous predecessor, "The Cobweb," which made its first appearance in 1917. The story, of course, is from the well-known play by Leon M. Lion and Naunton Davies. It is because the first picture was such a striking success that Mr. Hepworth has listened to the requests of many people in the industry and entirely remade the film.

Alma Taylor and John MacAndrews are the only two players in the new production who played similar rôles in the original, the rest of the cast being filled by such well-known artistes as James Carew, Gwynne Herbert, Mary Dibley, Campbell Gullan, etc. Mr. Hepworth's skill in securing beautiful exteriors is so well recognised that it is accepted almost as a matter of course in every new picture play that is submitted to the trade, but in "Strangling Threads" he has a surprise in store in the wonderful interior scenes that have been most impressively introduced.

Cecil M. Hepworth is now working hard upon a new version of Helen Mather's famous novel, "Comin' Thro' the Rye." Henry Edwards and his company have just finished "Boden's Boy," from the famous novel by Tom Gallon, and will start work within the next few days upon another production, the title of which has not yet been disclosed. The film rights of a number of well-known works have recently been purchased by the Hepworth Company, so the studios, as a result, are likely to be kept "humming" to their fullest capacity. Following the usual custom of the concern, no titles will be announced until the producers have satisfied themselves that the results are up to expectations, and the new pictures can safely be depended upon to uphold the finest Hepworth traditions.

The Cardiff branch of Ideal will be very busy this month with important trade shows. On Wednesday, June 6, "This Freedom" will be screened, and on Wednesday, June 13, "Jealousy." Both these shows will be at the Capitol Cinema at 11-15 a.m. On June 15 "Honour" will be trade shown at the Cinema Exchange at 3 p.m. Ideal inform us that two more very big shows will be held at the Park Hall, and that they will announce particulars shortly. "Jealousy" will be presented with the full effects as at the New Oxford, London.

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SCENE FROM "LOVE, LIFE, AND LAUGHTER."

Love, Life, and Laughter.

A wonderful British production, magnificently acted and produced with real genius—A triumph for Betty Balfour and George Pearson.

WELSH-PEARSON PRODUCTION.

RELEASED BY GAUMONT.

Length, 6,300 *ft.*

Release Date, September.

RUMOURS that Welsh-Pearson's had a very big picture in their latest production, "Love, Life, and Laughter," have been prevalent in film circles during the past few weeks, and this probably accounted for the huge crowd of exhibitors, viewers, and Press that besieged the Alhambra on Thursday week. Although the character of this company's productions in the past had prepared us for something unusual, it is safe to say that probably not a single person in the vast audience expected to see such a wonderful picture as "Love, Life, and Laughter" really is. To say that it compares with the finest American, Swedish, or German production is only to give it a meed of praise to which it is entitled, for Mr. Pearson has made in this photoplay a picture that is easily the finest British film ever produced, and one, in fact, fit to compare with any picture from the countries above mentioned. Not only is it superbly acted by an artiste who has succeeded by sheer merit, but in every other aspect, notably in its production, this picture is a veritable epic of screen art. To judge this British masterpiece without indulging in unstinted praise is almost impossible, and to do justice to this picture one would have to coin an entirely new set of superlatives. Rarely has there been seen in a British film such absolute genius of production as regards settings, photography, and acting.

SCENE FROM "LOVE, LIFE, AND LAUGHTER."

The story is simple, so simple that it gets over to an astonishing extent. It is merely a story of London life, showing the aims and ambitions of two young people, one a chorus girl and the other a budding author, and depicts in masterly fashion the girl's rise to fame and the author's corresponding failure. They live in a house in slumland, and a pact is made that two years from a certain date they will meet. She arrives, a successful and brilliant actress at the top of her profession, only to receive word after waiting in suspense in the room, which she has completely renovated, that he has died in poverty. The picture, however, has a happy ending, as it is all simply a story the author has written of what he thinks their two lives will be. This is the merest outline of a story which George Pearson has written and made into a gripping photoplay, literally bringing on to the screen an entirely fresh note in production. It is probable in this picture that there are more scenes than usually appear in a photoplay of this length. Wonderful settings of Mayfair, gay restaurant life, theatreland, slumland, and the Embankment appear continually throughout the picture. Many of the sets, notably the restaurant and theatre scenes, are executed on an ambitious scale, and are intensely convincing. The keynote of this production is perhaps conveyed in that word. It is the most convincing photoplay one could possibly witness, made out of a commonplace story. The lighting is unique, and Mr. Pearson has introduced into the picture many novel settings, the like of which have never previously been seen in British films.

The photography throughout is extremely good, whilst the night photography is literally extraordinary. One cannot criticise the acting in this picture without speaking in terms of the highest praise of the wonderful performance of Betty Balfour. This genuine screen star gives in this picture a performance which, in my honest opinion, outshines Mary Pickford at her best. She dominates every scene, and one could not wish it otherwise. Throughout this picture she runs the entire gamut of human emotion, and her final scene, when she arrives at the garret to keep the appointment at one o'clock in the morning, is calculated to tear the heart strings of the most blasé picture-goer. Dancing and breathing happiness throughout the picture, Betty Balfour is amazing. She easily establishes herself as the greatest motion picture actress in the United Kingdom, and the equal of anything in America. Supporting her is a cast, each and every one of whom gives a magnificent performance. Harry Jonas, as the author, is exceedingly good, never overdoing his part, whilst a gem of Cockney characterisation is supplied by Frank Stanmore. This talented actor provides much of the humour in the film, and the whole of his performance is one of real merit. Sydney Fairbrother, Dacia, Annie Esmond, and others taking part in this picture each help to make it the perfect photoplay that it is.

George Pearson has in this production shown the world that Britain can make pictures the equal of any other country, and every exhibitor should, as a solemn duty, show this picture and exploit it for all it is worth. "Love, Life, and Laughter" is a great British production, a tremendous box-office attraction, and a picture that will send every member of the audience home happier for having seen it.

E.W.F.

Review of Ne

All About This

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w Productions.

Week's Pictures.

Safety Last.

The greatest Harold Lloyd comedy ever screened. A wonderful story with screaming situations and real thrills.

RELEASED BY W. & F. FILM SERVICE.

Length, 6,120 *feet.*

Release Date, November 12, 1923.

WHEN W. and F. advertised the trade show of this picture they announced that there was no need for an orchestra, as the music would not be heard. This was the truest utterance that has ever appeared in any film company's publicity, as it is the only conclusion anybody can possibly come to after seeing this wonderful photoplay. It is easily the greatest screen comedy that Harold Lloyd has ever appeared in, and is, with the exception of "The Kid," far and away the funniest picture seen on the screen.

"Safety Last" is what I should describe as a perfect showman's picture, for it is a certain house-packer, and not only that, but is a picture that kinema-goers will want to see again and again. Harold Lloyd has in the past proved himself a resourceful artiste, but in this photoplay he proves himself a great screen actor and comedian, fit to rank as equal to Chaplin. "Safety Last" has the real merit of possessing one of the finest and most original stories yet seen in any comedy. It is one continual succession of laughs and thrills from beginning to end. To see Harold Lloyd climbing a twelve-storey building, and his antics whilst doing so, is absolutely enough to make the most blasé of picture-goers double up with laughter. Shown to a crowded audience on Tuesday last, the picture was accompanied by yells of laughter almost from the moment it started. Harold Lloyd gets into his stride very quickly, and there are some extraordinary scenes of real comedy where this great comedian is seen holding a little job in a big department store, whilst he sends presents and wonderful letters of the position he holds to his girl in the little village of Great Bend. On the advice of her mother she goes to the big city to see him, and his efforts to impress her with his importance are easily the finest work that Lloyd has ever done. The store wants advertising, and Lloyd is promised one thousand dollars if he can attract crowds to the store. He arranges with his pal, Bill, to do a stunt, to climb up the side of the twelve-storey building, and to split the prize. At the last moment Bill is chased by a policeman on whom he had played a joke earlier, and he tells Lloyd to go up to the first flight and he will change clothes with him and finish the act. At each floor, however, Bill, still pursued by the policeman, tells Lloyd he must go one floor higher. The scenes whilst Lloyd is climbing this twelve-storey building are really so extraordinarily done that one is literally convulsed with laughter at one moment and watching his antics with heart in the mouth the next.

There are genuine thrills in this picture, and, together with its great comedy scenes, "Safety Last" makes a tremendous photoplay. Harold Lloyd has never done anything approaching the work he has in this particular photoplay, and, great comedian as he is, the combination of thrills, together with his mirth-provoking antics, have made a film which will undoubtedly be a tremendous attraction with the public. The exhibitor who knows his business will book this picture and give it the exploitation it deserves. It is no use merely announcing it as a Harold Lloyd comedy. If it is advertised and exploited rightly there will be no holding the crowds that will flock to see this photoplay. In the hands of real showmen "Safety Last" is calculated to be one of the biggest box-office attractions ever put out. Certainly no exhibitor need have the slightest hesitation in putting on this wonderful comedy. It is a picture that the public will come to see and come again. W. and F. Film Service are to be envied, handling such a picture.

E.W.F.

SCENE FROM "SAFETY LAST."

Souls for Sale.

Photoplay of Hollywood Studios which will attract "fans."

RELEASED BY GOLDWYN.

Length, 8,100 *feet.*

Release Date, Not Yet Fixed.

THE lives and habits and work of film stars are of great interest to that class of film patron which can be termed the "fan" class, and for such folk the film under review no doubt possesses great attractiveness. The interior of some of the large Hollywood Studios, their equipment and personnel loom large in the picture and occupy so much of its footage that it is in danger of seeming to be an interest picture on film production, held together by the personality of one of the characters of the story. Whether or not a good service has been

SCENE FROM "SOULS FOR SALE."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

done to film production by the stripping off of the romance with which it is invested and showing its naked skeleton as this picture tends to do may be open to question, but undoubtedly the "fan" will experience delight at seeing—and guessing at—the identity of the numerous film stars who are seen acting, eating or dancing in the picture.

The actual story which the film tells is really rather slight and can be summed up comparatively briefly. Remember Steddon (Eleanor Boardman) is on her honeymoon journey with Owen Scudder (Lew Cody). She suddenly experiences revulsion against him and leaves the train, falling in with a film producing company on location, eventually obtaining employment as an actress. Meanwhile, the husband, who is a scoundrel, goes his own way, deceives other women, and at last returns to persecute and blackmail his actress-wife. He eventually meets his death in a hurricane while attempting to save his wife's life, and thus somewhat redeems his past. The way is now open for her marriage with her director.

The hurricane scene is amazingly well done and provides some exciting thrills. The company has moved out to take a night circus scene, when a sudden storm overwhelms the company. A thunderbolt strikes the tent and ignites it, a panic ensuing. Throughout it all the cameramen keep turning, and Scudder is seen operating a wind-machine with which he seeks, in his jealousy, to destroy his wife's director. The burning tent and circus properties, the fleeing artistes and property men, the flapping canvas and wind-driven remnants all contribute their part, and at the Marble Arch the use of the orchestra and effects enhanced the sense of panic and destruction.

The film is interesting in that it introduces as a star an unknown actress in Eleanor Boardman, who acquits herself with credit, if without particular distinction. It is said that the experience of the character in endeavouring to get work in a studio had already been gone through in reality by Miss Boardman when seeking employment in Hollywood. Upon the whole, and apart from the hurricane and fire scenes, it is the comedy that attracts the average person rather than the drama of the picture. The exhibitor booking the picture will, however, make the interior of the film studio and the every-day doings of the well-known stars his exploitation angle, and this should secure the film its share of patronage, for it is a "fan's" picture rather than a casual picture-goer's.

The Scandal.

Excellent British picturisation of Famous stage success.

RELEASED BY GRANGER'S.

Length, 6,300 *feet*.

Release Date, Not Yet Fixed.

"THE SCANDAL," when produced as a stage-play some few months ago at a London theatre, attracted wide-spread interest mainly on account of the exceptional acting of Miss Sybil Thorndike, and when the Granger-Davidson combination secured the rights for the film, everyone who had seen the play was convinced that it would make an exceedingly dramatic photoplay. Arthur Rooke, who has produced this picture, has certainly given us a film containing a strong story excellently acted and remarkable for its exquisite settings and locations. Mr. Rooke has journeyed to the South of France and the borders of Italy for the settings of this picture and, as is usual with all this producer's photoplays, he has managed to get scenes which not only do credit to him as a true artiste, but are an absolute delight to the eye.

"The Scandal" does not, however, depend upon mere settings, beautiful as they are, for its success, as it has a well-told

SCENE FROM "THE SCANDAL."

story, acted with unusual sincerity by Hilda Bayley, Henry Victor and Vanni-Marcoux. The story in brief is as follows:

Whilst spending a holiday at Nice, Maurice Ferioul and his wife, Charlotte, meet a young adventurer named Artenezzo, for whom Charlotte conceives a violent passion. At the end of the holiday they part, and Charlotte discovers him to be nothing but an adventurer. She is in agony lest her husband should have discovered her infidelity, and when Artenezzo calls upon him to discuss a business deal she is terror-stricken lest he divulges her secret. Artenezzo has no such intention and gives her back incriminating letters that she has written. Later she is called to Paris to bear testimony at his trial, where he is accused of obtaining money under false pretences and obtains his acquittal. Her husband who, unknown to her, is in court, listens to the words of the judge, who preaches the doctrine of "Judge not lest ye be judged," and moved by his words, on his wife's arrival home, he forgives her.

There are some intense moments in this picture, particularly in the court scene, where Charlotte appears to give evidence against Artenezzo and the scene in the drawing-room, where the adventurer calls upon her husband to blackmail her, as she imagines. These are strong situations, well acted, and the suspense is well sustained. The whole picture is well produced and contains beautiful shots of the Battle of Flowers at Nice and some fine firework effects and festivities. Hilda Bayley gives a very good performance as the erring wife, whilst Henry Victor, as the adventurer, is, on the whole, quite convincing.

"The Scandal" is a picture which, if well exploited, should find favour with most audiences, and in view of its London success as a stage-play should certainly make a good top-liner for any program.

The Madonna In Chains.

A good showman's picture, lavishly produced, with fine dancing by Mrs. Rodolph Valentino.

RELEASED BY KILNER'S EXCLUSIVES.

Length, 6,000 *feet*.

Release Date, Not Yet Fixed.

THIS is a picture that has all the elements of being an excellent box-office attraction. It is well acted, has quite a good story, and with its scenes of cabaret life in Paris, combining some excellent dancing by Mrs. Rodolph Valentino, is certain to make an appeal to kinema-goers as a whole. A

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REVIEW OF NEW PRODUCTIONS—*Continued.*

SCENE FROM "THE MADONNA IN CHAINS."

feature of this picture is the excellent lighting and settings, which undoubtedly are quite out of the ordinary. The story of "The Madonna in Chains" is as follows:

At the annual flower carnival in Martinique, Felecia Gauntier, daughter of the Governor, is crowned queen of the festivities. The ancient custom decrees that she must choose a consort, and from a quartette of candidates she selects Paul Marceau, an artist. The carnival casts its spell over them, and they declare their mutual love.

Some days after they part. Paul has to go to Paris to complete his studies, but he promises Felecia that he will soon return to claim her as his bride. In Paris Paul cannot find the model he desires. His faithful friend, Gene, at Le Coq D'or, witnesses the arrest of Jacques Despard, an Apache, and dancing partner of Claudia Marvelle. Gene is struck by Claudia's wonderfully expressive face, and he arranges for Paul to meet her. The artist's eye sees in the dancing girl the model he has longed for, and, with her consent, the great picture progresses apace. The news of his promised success brings gladness to the heart of Felecia.

The picture is finished. Paul gives a celebration party in honour of the occasion, and, intoxicated by success, forgets Felecia. He proposes to Claudia and is married immediately, and for four years are intensely happy, their union blessed by the advent of a girl. Then Jacques, forgotten by both of them, is released. He comes straight to Claudia and tells her that she must return with him to the old life, to compensate him for the years he has suffered in prison for her sake. She cannot resist him, and Paul receives a note to say that she has gone out of his life for ever. After many sorrowful weeks she is traced, and Paul makes a vain appeal to her to return, and returns to Martinique to seek forgetfulness with little Paulia, known as his adopted daughter.

SCENE FROM "THE MADONNA IN CHAINS."

Some weeks pass before he visits Felecia, and she soon sees that a barrier has risen between them. One day Paulia falls from a balcony and is killed. Paul is frantic. Then he learns of Claudia's death and decides to confess all to Felecia, receiving her forgiveness and her love.

E. K. Lincoln, as Paul Marceau, is well cast. He has a pleasing personality, and is responsible for some good acting in this production. Mrs. Rodolph Valentino not only looks beautiful and dances extremely well, but gives a dramatic portrayal that could not be bettered. The rest of the cast are quite adequate to the demands made upon them. The settings are excellent, and the photography uniformly good.

"The Madonna in Chains" is a showman's picture, and live exhibitors should do good business with it.

Heroes of the Street.

A picture which, moving slowly, develops into average crook melodrama.

RELEASED BY F.B.O.

Length, 6,593 *feet.*

Release Date, November 12, 1923.

THIS picture is the first of the series of Warner Screen Classics which F.B.O. are handling, and stars Wesley Barry, the boy with the freckles. The heroes of the street are the police, and the first part of the story is concerned with the home of an Irish constable in New York, but after this the story goes off into a crook direction in which police do not figure at all.

Really it falls into two complete divisions, which are only slenderly connected by the character of Mickey Callahan. The first part is concerned chiefly with depicting the very ordinary incidents of a very ordinary home (that of the Irish policeman) where there are children, who are seen jumping on the beds, squabbling and making it up again, kneeling at their prayers, and so on. As a record of what happens in such a home it is perhaps of value, but contributes nothing to the story. There are, however, moments of real pathos when the news is brought to the house on Christmas Eve that the policeman-father has been killed, and the attempt of Mrs. Callahan (Aggie Herron) to bear up against the blow is well interpreted. Now and again Wesley Barry does well in registering grief, but for the most part he is inadequate for the task.

From this point the story just goes on conventional lines, which have been seen in varied form in many a film, and the incident of the crook's tool binding the boy and throwing him into the pit in the garage and flooding it with water is melodrama of the crudest kind. He is rescued by a dog, which drags with its teeth from over the pit a thick wooden cover which looks as though it might weigh a hundredweight!

The story, briefly told, is that Mickey Callahan, adoring his father, a policeman, swears vengeance on the crook who had shot his dad. The crook sought is known in the underworld as "The Shadow." Disguising himself as messenger boy, Mickey enlists the janitor's aid. After a series of adventures, in the course of which is introduced a romance involving a reporter and chorus girl, Mickey finds the crook, turns him up, and gets 5,000 dollars as a reward for the apprehension.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

SCENE FROM "HEROES OF THE STREET."

In America there may be some sort of admiration for the character of a precocious boy (he is often met with in American novels), and in interpreting such a character Wesley Barry has had experience before and acts according to certain standards fairly well. The type, however, is not one that is immensely popular over here, and it is doubtful if this picture will make it popular. Some of the humour in the earlier portion is rather ineffectual, an exception being the lad's juggling with the plates he is washing up, but going to a first night with popcorn, peanuts, and ginger-pop, and eating and drinking to the annoyance of all around and below is not very humorous, and may be thought by some to be merely vulgar.

The Scarlet Car.

Fair, average program picture with un-English story.

RELEASED BY EUROPEAN.

Length, 4,500 *ft.*

Release Date, *October* 1.

THE method of conducting municipal affairs in America is so different from that pursued in this country that films dealing with such subjects lose much of the value attaching to them in their country of production when they are shown upon British screens. That is the case with this film based upon a Richard Harding Davis story. It concerns an election to a mayoralty, and as this is the chief incident, much of the picture fails to make its appeal. Where it is possible to forget the municipal election the picture moves along familiar but more easily understood ways.

Bill Winthrop's (Herbert Rawlinson) father has backed for the mayoralty Ernest Peabody, who has betrayed Violet Gaynor, Winthrop's secretary. Beatrice Forbes, whom Billy likes and who really loves Billy if she only knew it, has been dazzled by Peabody's grandiloquent style and promised to marry him. Violet Gaynor learns Peabody has cheated Winthrop in politics about the time her drunken father discovers her condition, and believing Billy guilty, attempts to blackmail him and "queers" him with Beatrice. "Beans" Bradley, who loves Violet, also discovers her secret and attempts to expose Peabody but is prevented by Billy, unaware of the facts. While campaigning, Peabody's car strikes Violet's father, and believing the man killed, Peabody flees in cowardly fashion. Peabody's election seems sure and he announces his engagement to Beatrice. When Violet reads this, she does what any woman betrayed in love might do, and a climax of fast events clears up the tangle.

The Dictator.

A light and bright entertainment—Could be called a romantic burlesque—Features the imperturbable Wallace Reid.

RELEASED BY FAMOUS-LASKY.

Length, *5 reels.*

Release Date, *November* 22, 1923.

TOO many films in the romantic comedy vein are an unconscious parody of their subjects. We laugh not with, but at, the producer. He seems to be so comically unaware of the inanities he is perpetrating. But for once, in the new Paramount picture, "The Dictator," the directing hand has known perfectly well what it was doing, and has been able, moreover, to guide the acting troupe into the required paths of intelligence and confidence.

"The Dictator" is a picturesque farce, a "quick-fire" burlesque on the "serious" stories which have to do with South American revolutionaries. Wallace Reid is in it, all gay and debonair, to go the pace and force the fun, and his assistants (there is only one lady, Lila Lee) enter into the spirit of the affair and succeed in giving it the true farcical touch. Not for a moment are our pulses quickened by any so-called sensation; not once is any long-drawn-out sentiment allowed to intrude. The plot itself is only just substantial enough to provide a vehicle for the devil-may-care insouciance of the chief actor in conflict with the raging and tearing tactics of an infuriated opposition.

Old man Travers is very much interested in the continuance of a certain petty State President, Campos, and his army, because, it appears, he gets concessions on his banana traffic thereby. Young man Travers doesn't care a fig for bananas, but is awfully fond of flappers. There is a plot against the State on the part of one, Rivas, and a group of friendly conspirators (including the lady aforementioned), and by a quaint turn of fortune (not unconnected with an importunate chauffeur who accompanies him) Travers *fils* finds himself on board the vessel which is taking out the plotters to the scene of trouble. He begins by upsetting the entire masculine portion of the Rivas party, and capturing the heart of the lady—the President-presumptive's daughter; but when he discovers how the land lays in the country of the bananas he signs on with the plotters, and by sheer "cheek" (in which he is admirably played up to by the chauffeur) he is the means of overthrowing the pompous Campos, and becomes for a while the Dictator of the Republic.

It could not happen, of course, anywhere but in film land; but once you accept the conditions it all seems plausible enough. Wallace Reid, the imperturbable "Americano," outwits the President's chief spy (Alan Hale), who has put a spoke in the Rivas wheel and kidnapped Travers's girl; and then, more by artifice than strength, the followers of the would-be usurper overpower the State soldiery and do the bidding of Travers—now in the garb of a Mexican chief. When all is settled Rivas appoints Travers as his Minister of Finance, and as such he is discovered by his father when the latter hastens out to this chaotic kingdom to see what has happened to his shipments.

Once more Reid plays the part of a "Colonel of the K-nuts," and carries the play on his shoulders by his easy gallantry and captivating style. He is, as we have said, ably supported by the actor who impersonates the chauffeur, and who rushes into every scene demanding the 60 dollars Travers owes him for a taxi-ride "from stage door to stage door" in Broadway. Eventually the "Minister of Finance" calls on the old man to pay up.

"The Dictator" is a highly amusing entertainment, light and bright and not too long, in which the sub-titles are not the least

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REVIEW OF NEW PRODUCTIONS—*Continued*

SCENE FROM "THE DICTATOR."

part of the fun. From first to last we suppose we learnt at least ten different chauffeur synonyms for dollars—including "beans," "fish," "smashers," and "sinkers." If it did nothing else the film would materially increase our knowledge of American slang. Beyond this it should make an irresistible card in the Famous-Lasky hand of humorous features.

Men, Women, and Memories.

A photoplay with a technical theme and a limited appeal.

RELEASED BY ROSE.

Length, 6,200 *ft.*

Release Date, October 1.

THIS is a melodramatic offering which will appeal to lovers of the back-blocks stuff, with its strong and meaty incidents—a fighting parson, a wife-beating husband, and a villain who is certainly whole-hearted in his methods. The weak point in the theme is undoubtedly the introduction of the psychic, for which there is no apparent necessity. The story has sufficient vitality to stand on its own merits, and would possess a much stronger appeal without the element of the supernatural, which appears to be an obsession in the American studios to-day.

Three college chums—two doctors and a parson—commence their careers at the same time, but under different auspices. Dr. Stannard Wayne is successful, a friend of the poor, with a high reputation for integrity. Carson, the parson, is also doing good work in the slums, but Dr. Arthur Richards, with an inherent weakness for wrong-doing, carries on an unscrupulous and corrupt practice. Freed from the intimate attentions of Dr. Richards, Alice Porn, crushed in health and spirit, consults Dr. Wayne, and in a short space is restored to health. But between doctor and patient an affection has sprung up which ripens into love, and results in their marriage, with Wayne wholly ignorant of her past. Soon after the marriage Richards again comes into her life, and in order to get rid of the husband the former contrives to throw the blame of one of his own fatally illegal operations on to Wayne, and the innocent and upright physician is sentenced to five years in prison.

The scene is moved from the city to a village in the North-West, where Richards has moved with the wife of his friend, and Wayne, having served his sentence, comes to seek the solitude of the wilds. But Wayne is now a scoffer, hating God and man, with his heart full of bitterness against his oppressors. Here we also meet Mary Haddon, a girl of deep character, bred in the wilds, and Boorman, a fiend when under the influence of alcohol. Mary rescues Boorman's wife and child after a terrible scene with the drunken beast, but the boy is seriously injured. Wayne, fighting his new-born love for Mary, steadfastly refuses to perform the operation that will restore the lad, until a challenge from Mary arouses his fighting instinct and he consents. At the critical moment of the operation a mob formed by Richards, who has reported that Wayne is butchering the boy, descends on the house, and in their frenzy break in the door and smash the lights. The child's life is in the balance, a miracle alone can save him, and Wayne, beaten in his extremity, calls upon Heaven to send him light. The miracle comes, the child's life is saved, and Wayne finds happiness with Mary.

The climax is excellently stage-managed, but with all the art of expert direction it is doubtful if the miracle scene will carry the conviction desired. James Kirkwood labours hard to give realism to the part of Dr. Wayne, but the supporting cast is not particularly effective. Direction, photography, and settings, however, are excellent.

The Crusader.

William Russell in familiar rôle in familiar type of story.

RELEASED BY FOX.

Length, Five Reels.

Release Date, March 10, 1924.

THERE is probably a public for this type of picture in America, or it would not be made, and in this country, or it would not be imported. It is but a slight variation from many another Western story, and incident follows incident in a manner easy to predict from the first reel. An explosion in a silver mine provides what there is of sensation, after which the progress to the happy ending is unimpeded. Some shots of delightfully grand scenery thoroughly well photographed are interspersed and are most welcome.

William Russell has the lead as Peter Brent, who lives with his mother (Gertrude Claire) in a farming district. To him comes the call to adventure, and with his mother's blessing he sets out. Eventually he discovers a silver mine, but some claim-jumpers overpower him and set off to register their claim. Peter Brent recovers and overtakes them, but instead of going ahead to register the claim himself, stops and faces them in order to provide the film with the inevitable rough-and-tumble fight. Later another enemy seeks to ruin him, and the mine explosion is the result. His former sweetheart marries a friend, an engineer, and Peter returns with his mother to show her "the most beautiful thing in the district," the daughter of the owner of a neighbouring claim.

"The Crusader" is just an average mechanical story, suitable for non-critical patrons.

(*Reviews continued on page 57.*)

SCENE FROM "THE CRUSADER."

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REVIEW OF NEW PRODUCTIONS—*Continued from page 49.*

Honour.

Excellent Swedish Biograph production, remarkable for its fine acting.

RELEASED BY IDEAL FILMS.

Length, 4,800 *ft.*

Release Date Not Yet Fixed.

"HONOUR," the new Victor Seastrom production, which Ideal showed last week, has been adapted from the stage play, "The Surrounded House," which, we are given to understand, made a big hit at the famous Sarah Bernhardt Theatre in Paris. It is chiefly remarkable for the manner in which this celebrated Swedish producer has taken a story dealing essentially with English military life and with war against the Arabs in the desert and given it a convincing atmosphere.

Frankly, the story is exceedingly improbable, but it has the merit of being so finely acted that its many improbabilities are overlooked. Briefly it is as follows:

Jeff Gordon, a young subaltern, is deeply in love with Mary Lixton, an orphan, but across their lives comes the shadow of Jeff's father's disgrace. He had embezzled regimental funds and shot himself. Jeff's fellow-officers, and Captain Herbert Davies in particular, resent the presence of an embezzler's son among them. Jeff knows this, and not wishing to drag Mary down with him, writes her a note of farewell and vanishes. Two years later, no word having come from her lover, the girl marries Colonel Sir Cyril Ward, an elderly man whom she respects rather than loves.

War breaks out in Northern Africa, and Jeff's old regiment is selected for the work ahead. One day the colonel is waited on by Jeff, who comes to offer his services. By working hard he has paid off his father's debts, and asks that a former promise of help by the colonel may be redeemed. He is appointed intelligence officer, with the approval of all his brother officers except Davies.

Previous to undertaking this work he is asked to the colonel's house, where, to his surprise and dismay, he finds his old sweetheart is the colonel's wife. They meet, and Jeff agrees to leave headquarters at once to save them both. But the colonel has devised a plan to hoodwink the enemy which means that whoever undertakes it will be captured by Arabs. Jeff is chosen for the task.

Mary, feeling that the adventure will mean her old lover's death, sends him a message that the colonel wants him, and he returns. He is seen to enter in his disguise into the house, and the soldiers, taking him for a spy, surround the house and keep watch until morning. The result is that Jeff has to remain in the woman's room all night. Mary confides in her brother, who undertakes Jeff's mission to save his sister's honour. He is captured, but his notebook containing the false plan is treated with derision by the Arabs, who have heard the truth about the ruse from Colonel Ward's Arab maid. She is, however, in love with Harry, and secures his escape, dying in the attempt.

Jeff, freed in the morning by the removal of the guard, attempts suicide to save Mary's honour, but is stopped by Captain Davies, and then marches into camp and confesses that he is a traitor. He is tried and sentenced, but at this point Mary intervenes with the truth and protests her innocence, with the result that Jeff escapes the guns of the firing party. Soon after battle is joined with the enemy, and the colonel falls in the midst of the Arabs, but Jeff rescues him, to be given with Mary the blessing of the dying officer.

Meggie Albanesi, who takes the part of Mary, is well suited to this particular production, and her dramatic powers are given full licence. The big scene where, to save his life, she confesses that she sent for Gordon is well carried out and particularly well acted. Ivan Hedqvist, as Colonel Ward, throughout the whole of this picture, gives a most convincing portrayal. He never once overdoes his part, and his restrained acting is a feature of this production. Victor Seastrom, who also takes part in this picture, does not permit himself to take anything like a leading character, but, needless to say, anything this producer associates himself with is marked with distinction. The remaining members of the cast are adequate, whilst the settings and photography throughout are excellent. "Honour" is a film that can quite easily find a place in any program.

SCENE FROM "HONOUR."

Deserted at the Altar.

An old-style melodrama with a rural setting.

RELEASED BY W. & F.

Length, 5,400 *feet.*

Release Date, *January* 14, 1924.

THERE is a distinct flavour of good old melodrama in this picture, for it so happens that when the good little country girl is beset by the villainous squire and his son, she is rescued by the nice young man from the great city, and triumphantly carried to happiness through a whirlwind of trouble and tempest. Adapted from the book by Grace Miller White, whose "Way Down East" has been a classic and record seller in America, the story is simple, and is told with a directness that is a strong recommendation. It is set in rural surroundings, and there are many scenes of great charm.

Ann Moore and her little brother, Tommy, were forced to accept the severe guardianship of Squire Simpson when their mother died. The Squire is top-dog in the closely-confined community in which he dwells, is unscrupulous, and the orphans live a hard life with him. One day Tommy, returning from school, is run over by the motor car of Thomas Crandell, who is returning to the city after a vacation in the country. Tommy is not seriously hurt, but the incident brings Crandell and Ann together, and it is a case of love at first sight.

But the Squire has other plans. He has discovered that Ann, by the death of her uncle, has come into a fortune, and he schemes to get the money through a marriage between his scapegrace son and his ward. But when Crandell formally asks the hand of Ann in marriage he consents on condition that the wedding is held at the local church. Then is hatched the most dastardly plot against the prospective bridegroom, which, indeed, nearly costs him his life. At the wedding a woman with

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REVIEW OF NEW PRODUCTIONS—*Continued.*

SCENE FROM "DESERTED AT THE ALTAR."

an infant in her arms confronts Crandell and accuses him of being the father of her child. The wedding is called off, and Crandell, in great distress, leaves the church. Knowing that the woman has lied, he seeks her out in order to compel a confession, but finds her senseless from a blow dealt by John Simpson, who has urged her, under a promise of marriage, to make the false denouncement in church. Meantime the villagers, highly indignant at the stigma of disgrace placed upon their church, capture Crandell and drag him down the road, determined to lynch him. But the woman reaches the spot in time to denounce the Squire and his son, who are arrested, and Crandell and Ann are happily reunited.

There is nothing in the picture to lift it above an average program offering. It is not really strong in characterisation, a feature in this class of film in which the American directors excel. The school scenes in the opening chapters are unduly prolonged, but are saved from monotony by a clever dog. Bessie Love has a congenial part, but with very little to do, and Tully Marshall makes a realistic and scheming Squire.

The Ghost Patrol.

Good average program picture on quiet lines.

RELEASED BY EUROPEAN.

Length, Five Reels.

Release Date, November 5, 1923.

EUROPEAN'S program picture, shown this week at their theatre, turned out to be one of those simply planned but convincing little pictures which one meets with now and again that are a step above the average. Its chief character is a policeman who acts as a sort of "Universal Aunt," herding people to virtue instead of driving them from vice. He manages this without creating a "mushy" atmosphere, and that he is so successful is largely due to the fact that the interpretation of the part is in the hands of George Nichols. There are other attractive and amusing characters in the play: Kugler, a Jewish proprietor of a delicatessen shop, played by G. B. Williams, and Max Davidson's Raspushkin. The parts of lover and maid are well taken by Ralph Graves and Bessie Love.

It is cheering to find a picture of this grade free from the conventional rough-and-tumble fight and succeeding where many another more pretentious story often fails. A spice of quiet humour keeps the picture bright.

Pawn Ticket 210.

A rather primitive story in which the long arm of coincidence is the principal character.

RELEASED BY FOX.

Length, Five Reels.

Release Date, February 28, 1924.

ABOUNDING in emotional sentiments and dramatic complications (all of a somewhat primitive, but nevertheless "popular" nature), this film of Fox should do fair business in halls where the long arm of coincidence is welcomed as an old and valued friend. The plot is strongly reminiscent in parts of "The Five Dollar Baby," a Metro picture of a few months ago. But it is by no means so plausible or coherent as its forerunner. The "long arm" is a little too arbitrary and artificial in its workings, as the following brief synopsis will show:

Lashed by the storm of adversity, and her heart filled with despair, a woman deserts her little baby girl and enters the pawnshop of Abraham Levi, beloved for his little acts of kindness. His son, Harris Levi, recently deserted by his wife, adopts the child, who is named Ruth, and gives the grateful mother a pawnticket, numbered 210, as a receipt. The years steal by, and Ruth, who is blossoming into womanhood, is loved by Harris as though she were his own child, while she often questions him concerning the mother she does not remember. Ruth's acquaintance with Chick Malloy, a young man whose associates are of the criminal type, offends Harris, and only Ruth's presence of mind saves Chick from arrest for theft. Eventually, in the interests of the girl he loves as a daughter, Levi asks John Strong, a lifelong friend, to take Ruth into his palatial home.

Meanwhile, Chick learns of Ruth's departure, and resolves to become a worthy suitor for her hand, an undertaking which is strengthened by a promise Ruth makes during a chance meeting. Unforeseen happenings result from Strong's visit to the home of Harris Levi, when a casual glance through a photograph album causes him much misgiving. A few days later a lady arrives at the pawnshop, and produces a ticket numbered 210, and, relating her story, is recognised as Ruth's mother. While being shown the photographs of her daughter, she scornfully points out a picture of Levi's wife as the woman who ruined her home. Amazed and stunned at her further revelations that she is John Strong's wife, and that his best friend is responsible for his

SCENE FROM "PAWN TICKET 210."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

own wife's desertion, Harris decides to take the woman to her daughter. Denouncing Strong, and even refusing to listen to Ruth's pathetic pleading, Levi dejectedly retraces his steps homeward, where a cracksman, assisted by the reluctant Chick, is already picking the safe. Ruth's appearance coincides with their discovery, and in the melee she is shot and wounded. In a revulsion of feeling Harris clasps the girl to his breast, and her first words are a plea for forgiveness for her parents. Chick, who has failed to overpower his companion, is sent to Ruth's home, and a happy reunion follows the very pathetic revelations which banish all misunderstandings.

Pawnbrokers see many sides of life, but it is only in films that their calling is as sensationally romantic as this. We should have enjoyed it better if the " long arm " had been less persistent.

The story makes no advance on the ancient order of film yarns, but it is well acted, and in spite of its far-fetched situations will doubtless succeed in holding the attention of the uncritical. Shirley Mason is the star, and is assisted by a competent cast.

The Hands of Nara.

Clara Kimball Young in a faith-healing story with a weak appeal.

RELEASED BY PATHE.

Length, 5,400 ft.

Release Date, January 7, 1924.

THERE is an increasing tendency among American producers to present their stars in stories which, viewed from the British standpoint, are thin, vapid, and impossible. It may be that the producer is not altogether in sympathy with the high altitude of popularity gained by the particular star, knowing that the success attained has been largely due to capable and experienced direction. Or it is, perhaps, that the star's popularity with the picture-goer is considered so firmly established that he or she can be confidently expected to safely get over any old thing in the way of theme or story. In either case the result is pretty sure to be identical. The poor story, no matter how expert the direction, how admirable the technique, or how firm the star's popularity, must eventually kill the latter as certain as night follows day.

A good instance of the sacrifice of the star to the unsuitable story is shown in this picture, in which Clara Kimball Young—the heroine of many fine dramatic parts—plays lead. Always strong and virile in her emotional moments, this actress is submerged in a part which offers few opportunities for her special talent, and into which she never enters with any degree of confidence. The theme is heavy and somewhat technical, and it is extremely doubtful whether subjects on faith-healing as against medical science will ever be popular in this country. It is, however, probable that there is a public for themes of this class in America, for quite a number of films on the subject have been made at Los Angeles recently, and three or four have already been shown here.

The story is woven around the adventures of Nara Alexief, who, driven from Russia after the recent revolution, comes alone to New York, the birth-place of her mother, in search of employment. Nara has beautiful hands, and Connor Lee, to whom she brought letters, sees in these the possibilities of wealth, and influences Nara to become a spiritualistic medium. In society Nara meets Dr. Emlen Claveloux, a famous physician, and son of an equally famous biologist. The latter is known as the relentless foe of spiritualistic mediums of all kinds. Nara meets with success, and even cures a sick child whose case Emlen had given up as hopeless, and her fame as a healer is general. Emlen's mother is very ill, and her case baffles the best doctors. The father, attracted by Nara's fame, and notwithstanding his disbelief in spiritualism, visits her, and implores her aid for his dying wife. Nara consents on the condition that Emlen does not know of her presence in the Claveloux home.

The power of Nara's hands produces a remarkable change in Mrs. Claveloux, and the father relents in his opposition to faith-healing. Then Emlen returns home and discovers that Nara has been treating his mother. He insists that her power is fraudulent, and that she leave the house, even at the risk of his mother's life. Nara goes, but her confidence in her powers is shattered, for her partner, Connor Lee, has left the country, knowing that the game was up. But Mrs. Claveloux rebukes her son for his harshness towards Nara. " It was through her I found strength," she told him. " Go to her, son," she said. " You need her more than I." And so Emlen, seeking Nara in her hour of need, finds true happiness.

There is always the supreme difficulty in directing these stories of knowing exactly how far to go in the scenes in which healing by faith is depicted. To be at all logical the element of religious belief must come into the picture. Without this the methods of the healer are absolutely unconvincing and often irreverent. In any case, this kind of picture is very doubtful entertainment. It is admirably produced and excellently acted by a strong cast in support of the star. But there can be very little question that pictures of this class will have a limited public in this country, or, indeed, in any country outside America.

CARDIFF'S SPLASH WITH "THE ETERNAL FLAME."

This picture shows the front of the Gaiety Theatre, Cardiff, of which Mr. Thomas is the manager. A particularly fine display is notable for the clever adaptation of some of the First National posters to suit the needs of the house. For instance the cut-out head from the twelve sheet in the front of the window. Congratulations are due to Mr. Thomas for his striking display.

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LUCK AND LICHTMAN.

How British Actress Was Chosen For Big Film.

Miss Netta Westcott.

IT is not every British actress who is picked on by a big Los Angoles movie potentate to play lead in the biggest pictures. Miss Netta Westcott should consider herself fortunate.

Al. Lichtman, president of Preferred Pictures, visiting this country; saw Miss Westcott in a box at the theatre, and was so struck by her profile that he was determined to engage her for his films. "That girl," Lichtman declared, "has the finest profile in England!"

After that it was all plain sailing—and Miss Westcott leaves England shortly with a contract in her pocket for starred parts with Al. Lichtman's famous "Preferred Pictures" organisation.

CONDITIONS OF LLANELLY HALLS.

Serious Allegations.

(From our Welsh Correspondent.)

SERIOUS allegations against the condition of kinemas in Llanelly were contained in a letter which the Llanelly Licensing Committee had before them at a special meeting last week. The letter had been sent by Mr. John Milston, 144, Station Road, Llanelly, to the Chief Medical Officer, Board of Health Committee, Whitehall, and which contained a serious allegation against the condition of kinemas in the town.

The letter has been forwarded to the Committee by the Clerk to the Carmarthen County Council for the Committee's observation. It stated that should any panic occur at a certain local hall, it would be no more or less than a death-trap: the letter concluded: "All the other kinemas are almost as bad. I should like you to see into this matter as soon as possible."

It was agreed that the superintendent should prepare a report and that a sub-committee should also make an inspection. A meeting is to be held in a fortnight's time.

---

production is sufficiently accurate in what, after all, so largely counts nowadays—detail. I have frequently seen Scottish plays produced in America, and they have merely been laughable travesties.

I do not know what bright genius is responsible for the funny little film fable which I find in the latest issue of the "Scottish Weekly Record," but it is certainly well worth reproducing. Here it is: "Once upon a time there was a mother who said to her little boy: 'Children should be seen and not heard.' So the boy went away and became a film actor!"

SCOTTISH NOTES.

(From our Glasgow Correspondent.)

AT the recently held annual Licensing Court for the Burgh of Greenock objection was taken to the granting of a licence of a local kinema on the ground that prizes had been given for a competition inviting football forecasts. It was stated to the Court that those who bought tickets for admission had a chance of winning one of four gold watches, and it was urged by the local Chief Constable that this was a very undesirable practice. It was agreed to renew the licence on the understanding, however, that there would be no more such competitions.

A Kinema Charge.

How an extract from "Hansard" was responsible for an evasion of the Finance (New Duties) Act on the part of a Blackburn kinema manager was related at Linlithgow Sheriff Court when Mr. William Paton pleaded guilty to having admitted to his place of entertainment a number of persons to whom he gave, in exchange for the price of admission, tickets which did not bear tax stamps of the requisite value. A solicitor who appeared for Mr. Paton explained that his offence arose out of his having misconstrued a circular issued by what was described in the Court as the Cinema Proprietors Association—I assume that this means the C.E.A.

A Misunderstanding.

It appears that this circular, however, was really an extract from "Hansard," and contained the terms of a clause, moved in the course of the discussion on the Finance Bill of last year, reducing the tax on 5d. and 8d. admission tickets to 1½d. and 2d. respectively. This clause, however, was rejected, but Mr. Paton was under the impression that it had been adopted, and he proceeded to give effect to the reductions. He continued to work upon the reduced scale until December 8, when the excise-officer visited the kinema and discovered that the tickets were insufficiently stamped. When he discovered his mistake Mr. Paton paid over all the arrears.

A Dialogue.

Following upon the above statement by Mr. Paton's solicitor the Sheriff inquired if the circular in question was sent out without any explanation, and the reply was in the affirmative. "It seems to me that the Association was asking for trouble if they did that," commented the Sheriff, and, in imposing a modified fine of sixty shillings, the Sheriff added it was the duty of people running entertainments to ensure a compliance with the requirements of the Statute.

A Scottish Play.

Scottish exhibitors are evincing much interest over the forthcoming production of the new film—"Mary Queen of Scots"—which is to be produced with a high-class cast headed by Miss Fay Compton. It is understood that shortly the whole producing company will visit both Edinburgh and Stirling in order to take the necessary exteriors, and I feel sure that when this film is produced it will pack all the Scottish kinemas at which it is shown.

Another Scottish Play.

I also hear that another production with a Scottish thread running throughout will be "The Lady of the Lake," but I am rather disappointed to hear that this is to be done entirely by an American company which will not get any nearer to Scotland than the hills of Northern California. The feeling among members of the trade hereabouts is that it is impossible to produce satisfactorily a Scottish film unless among our own hills and dales, and it will be very surprising if this American

(Continued at foot of previous column.)

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"What a Wife Learned"

HERE is THOMAS H. INCE'S latest contribution to the "better pictures" campaign.

Giving the answer to the throbbing question of to-day—"A home or a career?"—it is a story that is going to draw *every* woman in your district.

A cast of favourites including MARGUERITE de la MOTTE, MILTON SILLS and JOHN BOWERS make their characters hum with LIFE.

There are thrills too—the cyclonic climax the bursting of the big dam. It's just the sort of picture that will please—and pay!

Don't miss the trade shows.

TRADE SHOWS.

LONDON.—Own Theatre, Tuesday, June 5, 11 a.m. and 2-30 p.m.; Wednesday, June 6, 2-30 p.m.

BIRMINGHAM.—Broadway Super Cinema, Bristol Street, Sunday, June 3, at 7 p.m.

MANCHESTER.—Th. Royal, Friday, June 8, at 11 a.m.

LIVERPOOL.—Prince of Wales, Thursday, June 7, at 11 a.m.

NEWCASTLE.—Stoll Theatre, Wed., June 6, at 11 a.m.

GLASGOW.—New Savoy, Thursday, June 7, at 11 a.m.

CARDIFF.—Cinema Exchange, Friday, June 15, at 11 a.m.

BRISTOL.—Own Theatre, 70, Park Street, Sunday, June 10, at 3 p.m.

DUBLIN.—Sackville Picture House, Friday, June 15, at 11-30 a.m.

LEEDS.—Picture House, Briggate, Thursday, June 7, at 11 a.m.

A STARTLING THOS. H. INCE FIRST NATIONAL PICTURE

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M.P.'S MEET TO RECEIVE TAX DEPUTATION.

Minimum Demands on the Lines of the De Frece Amendment.

LOBBYING TO BEGIN NEXT WEEK.

A MEETING called by members of the House of Commons, and consisting of M.P.'s and members of the C.E.A. who have been concerned with the question of Tax Abolition, met in Room 10 of the House of Commons on Wednesday evening to receive the deputation of M.P.'s who had been appointed by members to interview the Chancellor of the Exchequer. The deputation, which was composed of Sir Alfred Butt, the Rt. Hon. Sir Alfred Mond, Lieut.-Commander Collingwood Hughes, Lieut.-Commander the Hon. J. M. Kenworthy, Captain J. O'Grady, P. J. Hannon, and G. Lansbury, had its interview with Sir William Joynson Hicks, Financial Secretary to the Treasury, a position which, it will be remembered, now carries Cabinet rank.

About 200 M.P.'s were present at Wednesday's meeting over which Mr. P. J. Hannon presided, supporting him on the platform being Sir Walter de Frece, Mr. T. P. O'Connor and Captain J. O'Grady.

A motion in the following terms was proposed by Mr. T. P. O'Connor, M.P., and seconded by Sir Walter de Frece, M.P.:

"That the total abolition of the Tax shall continue to be strongly pressed for, and that the minimum of our demands can only be satisfied in the terms of Sir Walter de Frece's amendment to the Finance Bill in Committee."

Considerable discussion took place on this motion, and amendments were moved for the complete abolition of the tax and for the abolition of the tax on all seats below sixpence. Eventually the meeting decided by a large majority to adopt Mr. T. P. O'Connor's resolution.

The alteration in tax which Sir Walter de Frece's amendment, if successful, will secure will be seen in the following scale, which is part of the amendment. It provides that where the payment, excluding the amount of the duty, does not

exceed	3½d.	.....				the tax shall be	½d.
exceeds	3½d.	but does	not	exceed	5d.	,, ,,	1d.
,,	5d.	,, ,,	,,	8d.	,, ,,	1½d.	
,,	8d.	,, ,,	,,	1/-	,, ,,	2d.	
,,	1/-	,, ,,	,,	1/3½	,, ,,	2½d.	
,,	1/3½	,, ,,	,,	1/9	,, ,,	3d.	
,,	1/9	,, ,,	,,	2/2	,, ,,	4d.	
,,	2/2	,, ,,	,,	2/7½	,, ,,	4½d.	
,,	2/7½	,, ,,	,,	3/-	,, ,,	6d.	

above 3/- the same rate of tax as under present scale in force.

This would mean that the percentage of tax would work out as follows:

Admission excluding Tax.	Tax.	Percentage.
3½d.	½d.	14
4d.	1d.	25
5d.	1d.	20
5½d.	1½d.	27
7½d.	1½d.	20
10d.	2d.	20
1/3½	2½d.	16
1/6	3d.	16
1/9	3d.	14

Among the representatives of the trade present at the meeting were Major A. J. Gale, Alderman Trounson, Alex. B. King (Glasgow), John Pearson (Vitagraph), W. Gavazzi King and W. R. Fuller. It is probable that the committee stage of the Finance Bill will be reached next week, when lobbying will begin and the labours of abolitionists will reach their critical stage.

"THE WANDERING JEW" IN LEEDS.

IN consequence of the visit of the Prince of Wales to Leeds yesterday, the plan of trade showing "The Wandering Jew" at the Majestic Cinema, fixed for that date, was abandoned. It has now been arranged to show the above-named film on Thursday, June 7, at the Majestic, Leeds. The reason for this transfer of date is that the Prince of Wales visited Leeds on Friday, and the principal streets of the city were difficult for pedestrian traffic. As, therefore, it was thought to be very inconvenient for exhibitors to get through the crowds to the Majestic Theatre, the alteration was made.

A GATHERING OF THE CLANS.

THE AQUITANIA, last Saturday, had amongst its passengers Mr. F. J. Godsol, the Goldwyn president; Al Christie, the well-known comedy producer; William Vogel, the well-known agent for Chaplin films; and Alfred Lever, Stoll's general manager, who has returned following a visit of many weeks in connection with "The Prodigal Son." Other prominent personalities in the American film world are expected to be here in the next few days, and there is likely to be quite a big gathering of the clans over here very shortly.

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Klein Rogge, who playe

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that beautiful actress,

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Produced by Ludwig Berger.

LADY MILFORD

the French Revolution.

NERIDERS

Legend, starring Rudolf
lead in "Dr. MABUSE."

ANDS

Village Maiden, starring
LIL DAGOVER.

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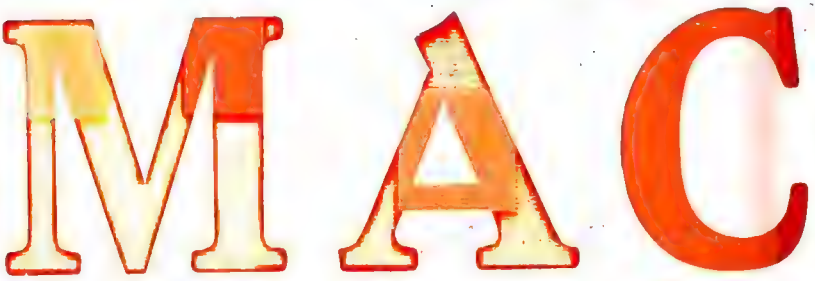

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Matheson Lang

DAILY TELEGRAPH—	"An unforgettable drama . . . Matheson Lang gives a masterly sketch."
DAILY EXPRESS—	"Film that is a triumph for the cinema."
DAILY MAIL—	"It is Mr. Matheson Lang's magnificent art as a film actor which will make the real success of the play."
EVENING NEWS—	"Many thrilling moments."
DAILY SKETCH—	"Matheson Lang has given of his best."
THE TIMES—	"The atmosphere of the sea is well maintained throughout."
WESTMINSTER GAZETTE	"The most effective realism ever shown on a kinema screen."
DAILY GRAPHIC—	"Perfectly developed in action and beautiful in photography."
THE ERA—	"Matheson Lang's powerful study is undoubtedly the finest piece of work this actor has done for the film."
DAILY HERALD—	"A first-class picture well worth seeing . . . Everything about it rings true."
MORNING ADVERTISER	"A finely-produced and acted film . . . Mr. Matheson Lang was excellent as the jealous skipper of the ship."

JEALOUSY — DREW TO THE

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in JEALOUSY

A RESOUNDING — WELCOME —

MORNING POST—	" . . . the film will easily take a place among the most imposing products of the cinema."
DAILY NEWS—	"Matheson Lang has never done such natural and forceful work for the films as in this picture."
YORKSHIRE OBSERVER—	" Mr. Matheson Lang as the jealous sea captain is a great success."
REFEREE—	" It is a revelation of what can be done on the screen."
REYNOLDS NEWS—	" A production of absorbing interest."
NEWS OF THE WORLD—	" Will undoubtedly take high rank among screen dramas."
SUNDAY ILLUSTRATED	" What a relief to see a film so good as ' Jealousy.' "
EMPIRE NEWS—	" Matheson Lang's struggle with the mate, his fierce encounters with the mutinous crew, are things to thrill the most blasé picturegoer."
FILM RENTER—	" It is a sure success for any hall."
BIOSCOPE—	" A strong, simple, human story, ' Jealousy ' should make an unusually wide appeal."
CINEMA—	" We regard it as one of the best films showing in London."

CAPACITY CROWDS —— NEW OXFORD THEATRE.

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Direction by
Arthur Rosson

Photography by
Harold Rosson

JACK PICKFORD

in

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Have a universal appeal. Everybody loves them both, and they're 100 per cent. strong in this picture of romance, melodrama, mystery, thrills and suspense, plus plenty of comedy relief.

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KINEMATOGRAPH SPORTS ASSOCIATION.

THE annual subscription to this association is due on June 1, and members are asked by the committee to post remittances in good time to enable the association to go ahead with the program of sports and social events. Firms desirous of joining the association should address their applications, together with the subscription of £1 1s., to C. G. H. Ayres, hon. general secretary, Kinematograph Sports Association, 178, Wardour Street, W.1.

It is regretted that Frank Cross has been compelled to resign the secretaryship of the cricket section owing to his transfer from London. He has rendered valuable service to the association in the past, and the general secretary has written on behalf of the committee to thank him for the valuable help he has given.

BOSTOCK'S BIG BOOKING.

The Animal King to Show "Hunting Big Game in Africa."

THAT "Hunting Big Game in Africa With Gun and Camera" is indeed a unique showman's proposition, and fully proves its claim to be better than a circus, is justified by the fact that E. H. Bostock, the famous animal king, has booked the Snow Expedition picture from European Motion Picture Co. for a run at a record figure. Mr. Bostock has secured it as the opening super to be presented at his new theatre at Ipswich, where he intends to show "Hunting Big Game" for an indefinite period. Something sensational in presentation may be looked for from a showman of the calibre of E. H. Bostock.

FIRE AT KINEMA CAFE.

AN outbreak of fire early last Saturday morning at the café adjoining the Prince of Wales Picture House, Liverpool, of which it forms a part, caused damage estimated at several thousands of pounds. The fire was discovered just before four o'clock, and upon the arrival of the fire brigade it was found that the establishment was well alight in the vicinity of a still room on the ground floor, situated beneath the kitchen. This apartment was practically gutted, and, in addition, the kitchen was extensively damaged. The windows of the tea-room on the first floor were all broken, and some damage was caused by water.

Fortunately, the kinema escaped damage, and it was a case there on Saturday of "Business as usual," while the management also issued an announcement to the effect that the café would be open during the usual hours.

"ROBIN HOOD" PRESENTED AT SPANISH COURT.

IT happened in Spain. Wishing an evening of entertainment different from that afforded by the Royal Theatre, King Alfonso requested the Allied Artists branch office in Madrid to obtain for him, if possible, a print of Douglas Fairbanks in "Robin Hood." The picture was shown at the Palace in Madrid, and enjoyed to such an extent that King Alfonso requested his heartiest congratulations be transmitted to the star and producer of this feature.

SYNCOPATED PICTURE PLAYS.

BUTCHER'S FILM SERVICE are putting on the market a series of two-reelers called Syncopated Picture Plays.

Everyone knows what syncopated music is, but a syncopated film play does want explaining. The literal meaning of syncopation (contraction) can more easily be applied to films than to music, for surely these films *are* contracted, they are more than contracted, they are almost "essences," if one may use the term. They are fragrant with fun, every story, whether original or a travesty on classic work, just bubbles with quaint quip and humour. The most ancient theme is skilfully intermixed with the most modern development, the most modern adaptation made most whimsically humorous. Bertram Phillips, who produced these films, has struck something really *new* and novel.

CONCERNING "THIS FREEDOM."

IN a little booklet Ideal Films have gathered together all the published opinions concerning "This Freedom," and printed them in full. The result is an instructive little volume. Quotations from the Press reviews (this for people with no leisure at all), viewers' opinions, and Press notices in full, make up the booklet, and with scrupulous fairness, the less favourable reviews are included as well as those which are more favourable. This is, we believe, the first time that such a collection of varied opinion concerning a film has been printed and broadcasted to the trade, and Ideal Films deserve congratulation upon their achievement, which emphasises their confidence in the picture which is the subject of comment.

INTERNATIONAL BOXING PICTURES.

THE interest in the America v. England boxing contest, to be fought between the middle-weights, Augie Ratner and Roland Todd, on Monday, under the auspices of the National Sporting Club, will be capitalised in the Gaumont exclusive pictures of the fight, to be released in London on the following Tuesday and in the provinces on Wednesday. Considering the late hour on Monday evening at which the contest will take place, Gaumont's are to be congratulated on the promptitude in getting the film out on Tuesday afternoon, especially in view of the fact that, as a rule, some four-thousand feet of negative has to be edited for the 1,200 feet of the cream of the fighting to be included in the film as released. The sole rights of the film are controlled by the Gaumont Company, Ltd.

In our issue of May 19 an illustration appeared showing a scene which the caption described as being from "Love in the Dark." This was incorrect, as the scene was one from "The Light in the Dark," a First National picture recently trade shown. "Love in the Dark" is a picture handled by Pathé Frères.

"Mist in the Valley," the third of the big Hepworth specials, is to be trade shown at the Palais-de-Luxe, Lime Street, Liverpool, on Thursday morning next, June 7, at 11 o'clock. It is a Cecil M. Hepworth production from the novel by Dorin Craig. It has received a wonderful reception in other parts of the country, and will undoubtedly find much favour with Lancashire exhibitors.

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BARROW-IN-FURNESS NOTES.

(From our own Correspondent).

DURING the last two years of trade depression in Barrow the Coliseum and Gaiety Picture Theatres have been conducting daily matinees, but at long last they have decided to curtail these and hold matinees only on Mondays, Thursdays, and Saturdays. This is a wise decision, for some of the matinees were poorly attended and they hardly paid expenses. Cheaper prices have also been introduced at all the kinemas in Barrow in the hope of encouraging better attendances. There is every excuse for this step in a town which has suffered acute trade depression in view of the Washington Conference which decided on the cutting down of naval programs, and Barrow, which depended largely for its welfare on the building of warships, etc., has been seriously handicapped. There are still 9,000 men out of work, and it is felt that it is better to fill the kinemas with patrons at a cheap price than have them half empty at the higher figures. There is a big following of the pictures, but recently the people have not had the money to pay, and the managers of the various theatres hope to maintain the interest by reducing the charges, which are now 5d., 7d., 9d., 1s., and 1s. 3d. As one manager points out, the kinemas are paying the tax. Special prices are also made for children.

At the Barrow Police Court this week Wm. Dunn, a married man, was charged with indecently assaulting a married woman at the Gaiety Picturedrome. The prosecutrix stated that she had to speak to the man for touching her ankles once or twice, and he replied that he was searching for his overcoat. When he committed the alleged offence she smacked him across the face several times and held on to him whilst the attendant arrived. While waiting for the attendant she "punched" his face again. Afterwards he said something about his wife being ill, and that if prosecutrix "made a case of it" it would kill her. The daughter of the prosecutrix said that when her mother struck defendant a woman near by shouted to her that the defendant was a "noted character in the picture houses." The defendant was sent to trial at the Lancaster Quarter Sessions.

At the Gaiety, Barrow, last week, "Rob Roy" did good business. A piper in full Highland costume paraded in front of the kinema and attracted crowds with the skirl o' the pipes.

FAMOUS WRITERS FOR FILM CONGRESS.

MANY of the best known writers of America, England, and France have been invited to attend the International Congress on Motion Picture Arts to be held at the Waldorf-Astoria, New York, on June 7 and 8, it was announced this week by Rex Beach, who is acting as chairman of the Authors' League Committee. The League is arranging the gathering in co-operation with Adolph Zukor and Jesse L. Lasky, president and vice-president of the Famous Players-Lasky Corporation.

"The acceptances already received from distinguished writers, dramatists, artists, educators, and other recognised leaders in American life," Mr. Beach said, "indicate that the Congress will be a notable contribution toward the artistic development of motion pictures, we sincerely trust, through formulating a set of principles which should be of vital interest to both the public and the producers—as well as to the writers themselves.

"From an artistic standpoint, this prospective Congress is our first really big, constructive step for the development of the motion picture."

KINEMA SALE DISPUTE.

Claim for Breach of Contract.

COLLYHURST PICTURE PALACE CO., who were represented by Mr. Abbott, applied to Vice-Chancellor t Lawrence, K.C., at the Lancaster Chancery Court at Manchester, on Thursday, for judgment in an action brought by the company against Percy Hothersall, Mosley Street, architect and surveyor, to enforce the specific performance, or, alternatively, damages for breach of contract for the sale of land and buildings in Collyhurst Street, Rochdale Road, Manchester, and the business of a kinematograph picture theatre carried on there.

Counsel explained that in November, 1921, the defendant entered into an agreement to purchase the property for £15,000. He did not pay the deposit agreed upon of £1,500, and later on communicated to the plaintiffs the fact that he could not fulfil the contract. In the meanwhile the plaintiffs had obtained the concurrence of the shareholders of the company to the transfer of their shares.

The application was not opposed, and the Vice-Chancellor gave judgment for the plaintiffs, directing that certain inquiries be conducted by the Registrar.

A DISCLAIMER FROM FIRST NATIONAL.

MR. R. J. PUGH, managing director of Associated First National Pictures, asks me to give publicity to the fact that "Whom the Gods Would Destroy" was distributed by Associated First National Pictures in the United States and Canada three or four years ago, and this company has nothing whatever to do with the exploitation of the picture in the United Kingdom. . . . "We think," continues Mr. Pugh, "that this information is necessary in order that exhibitors may not be misled into the belief that this house is sponsoring 'Whom the Gods Would Destroy' in any way whatever."

VISIT FROM A.F.N. MANAGER.

E. BRUCE JOHNSON, foreign manager of Associated First National Pictures, Inc., and a director of Associated First National Pictures, Limited, is sailing from New York for London on the s.s. Berengaria on June 5, according to news received from Ralph J. Pugh. Due, it is said, to the largely increased scope of Associated First National business since Mr. Johnson's visit last year, that executive will spend a longer period on this side this year, and is making his annual visit earlier by several months for the same reason. In connection with the inspection of existing foreign offices and the establishing of additional ones, Mr. Johnson, while making London his headquarters, will visit France, Italy, Holland, Scandinavia, and other countries, states Mr. Pugh.

The death is announced of Emerson Hough, the author who contributed to the screen "The Covered Waggon," the picture of pioneer days which is attracting large crowds in America.

Stoll's announce that the trade show of "The Wandering Jew" will take place at the London Pavilion, Piccadilly Circus, on Friday afternoon, June 1. It is of great interest to note that Matheson Lang will personally appear in the prologue.

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CLAPTON ORIENT FOOTBALL GROUND ..... 2,500 chairs.

SUPER CINEMA, LONDON ..... 1,000 inlaid chairs.

THE NEW CINEMA, ACCRA, WEST AFRICA.—Complete furnishing, including chairs, tableaux, box and door curtains.

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NEW PAVILION, MORECAMBE ..... 350 chairs.

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SUPER CINEMA, PORTHCAWL.—900 inlaid chairs, 1,000 lino, 200 cafe chairs and tables, and tableaux curtains and pelmet.

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CLEAN-CUT OUTLINES.
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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JUNE 11.
Gaumont, West End, 11. La Tosca.
Fox, London Pavilion, 3. The Custard Cup.
Assoc. First National, Own Theatre, 11. The Primitive Lover.
TUESDAY, JUNE 12.
F.B.O., West End, 11. Brass.
Regent, Shaftesbury Pav., 11-30. Motherhood.
Pathe, Own Theatre, 11 & 2-30. Pathe Comedies.
Assoc. First National, Own Theatre, 11 & 2-30. Stranger Than Fiction.
European, Own Theatre, 11 & 2-30. The Gentleman from America.
Famous-Lasky, New Gallery, 11. The Face in the Fog.
Graham Wilcox, Alhambra, 11. Don Juan.
WEDNESDAY, JUNE 13.
Pathe, Own Theatre, 2-30. Pathe Comedies.
Granger's, New Gallery, 11-15. Trapped in the Mine.
Assoc. First National, Own Theatre, 2-30. Stranger Than Fiction.
European, Own Theatre, 11 & 2-30. The Gentleman from America.
THURSDAY, JUNE 14.
Goldwyn, New Gallery, 11. A Blind Bargain.
FRIDAY, JUNE 15.
W. & F., London Pavilion, 3. Mad Love.
Assoc. First National, Own Theatre, 11. The Primitive Lover.
Vitagraph, Alhambra, 11. The Man Next Door.

MANCHESTER.

TUESDAY, JUNE 12.
Fox, Oxford Street P.H., 11. The Custard Cup.
Goldwyn, Gaiety, 11. Hungry Hearts.
Gaumont, Theatre Royal, 11. Love, Life and Laughter.
Famous-Lasky, Piccadilly, 11. The Face in the Fog.
WEDNESDAY, JUNE 13.
Pathe, Own Theatre, 11 & 2-30. The Forgotten Law.
Rose, Gaiety, 11. Men, Women and Memories.
W. & F., Piccadilly, 11-15. Tents of Allah.
Assoc. First National, Theatre Royal, 12. Stranger Than Fiction.
Moss Empires, Deansgate, 11. The Knock-out.
THURSDAY, JUNE 14.
Butcher's, Gaiety, 11. Syncopated Picture Plays.
Butcher's Gaiety, 11. Pillars of the Turf.
Hepworth's, Theatre Royal, 11-15. Mist in the Valley.
FRIDAY, JUNE 15.
Granger's, Deansgate P.H., 11. Trapped in the Mine.
Ideal, Theatre Royal, 11. Honour.
Welsker Bros., Piccadilly, 11. Trifling Women.

LIVERPOOL.

TUESDAY, JUNE 12.
W. & F., Palais de Luxe, 11. Tents of Allah.
Goldwyn, Prince of Wales, 11. A Blind Bargain.
Ideal, Futurist, 11. Jealousy.
WEDNESDAY, JUNE 13.
Fox, Scala, 11. The Custard Cup.
European, Futurist, 11. The First Degree.
European, Futurist, 11. Ridin' Wild.
Gaumont, Prince of Wales & Own Theatre, 11 & 2-30. Drums of Destiny.
THURSDAY, JUNE 14.
Butcher's, Palais de Luxe, 11. Little Miss Nobody.
Assoc. First National, Prince of Wales', 11 Stranger Than Fiction.
FRIDAY, JUNE 15.
Pathe, Own Theatre, 11 & 2-30. The Forgotten Law.
Famous-Lasky, Scala, 11. The Face in the Fog.

LEEDS.

TUESDAY, JUNE 12.
Phillips, Kinema Exchange, 3-15. The Judgment.
Rose, Kinema Exchange, 2-15. Men, Women and Memories.
Kilner's, Majestic, 11. The Madonna in Chains.
Famous-Lasky, Scala, 11. The Face in the Fog.
WEDNESDAY, JUNE 13.
Ideal, Majestic, 11. This Freedom.
THURSDAY, JUNE 14.
Gaumont, Majestic, 11. Love, Life and Laughter.
FRIDAY, JUNE 15.
F.B.O., Majestic, 11. Heroes of the Street.
Granger's, Scala, 11. Trapped in the Mine.
Goldwyn, Kinema Exchange, 3-15. A Blind Bargain.
Assoc. First National, Kinema Exchange, 10-30. Stranger Than Fiction.
Butcher's, Kinema Exchange, 11-40. Syncopated Picture Plays.

SHEFFIELD

TUESDAY, JUNE 12.
Assoc. First National, Grand, 11-30. Stranger Than Fiction.
Ideal, Grand, 10-45. Honour.
WEDNESDAY, JUNE 13.
Goldwyn, Empire C.H., 11. A Blind Bargain.
Famous-Lasky, Union Street P.H., 11. The Face in the Fog.
THURSDAY, JUNE 14.
F.B.O., Cinema House, 11. Brass.
Moss Empires, Union Street, P.H., 11. The Knock-out.
FRIDAY, JUNE 15.
Pathe, Grand, 10-45. Forgotten Law.

BIRMINGHAM.

SUNDAY, JUNE 10.
Phillips, Regent, 7. The Judgment.
Kilner's, New Street P.H., 7. The Madonna in Chains.
Assoc. First National, Own Theatre, 7. Stranger Than Fiction.
MONDAY, JUNE 11.
Assoc. First National, Own Theatre, 11 & 8. Stranger Than Fiction.
TUESDAY, JUNE 12.
W. & F., Scala, 11. Dusk to Dawn.
Ideal, New Street, P.H., 11. Honour.
WEDNESDAY, JUNE 13.
Goldwyn, Futurist, 11. Hungry Hearts.
FRIDAY, JUNE 15.
Famous-Lasky, Futurist, 11. The Face in the Fog.
W. & F., New Street P.H., 11. A Gamble with Hearts.

NEWCASTLE.

TUESDAY, JUNE 12.
W. & F., New Pavilion, 11-15. Deserted at the Altar.
Ideal, Stoll P.H., 11-15. Jealousy.
WEDNESDAY, JUNE 13.
Assoc. First National, Stoll, 11-15. Stranger Than Fiction.
THURSDAY, JUNE 14.
Butcher's, Stoll, 11-15. Little Miss Nobody.
Goldwyn, New Pavilion, 11-15. Matri-money.
FRIDAY, JUNE 15.
Goldwyn, Queen's Hall, 11-15. Souls for Sale.
Gaumont, New Pav. & Own Theatre, 11-15 & 2-15. Drums of Destiny.
Famous-Lasky, Grainger, 11. The World's Applause.

NOTTINGHAM.

TUESDAY, JUNE 12.
Kilner's, Mechanics' Hall, 11. King Solomon's Mines.
Famous-Lasky, Scala, 11. The World's Applause.
WEDNESDAY, JUNE 13.
Assoc. First National, Mechanics' Hall, 11-30. Stranger Than Fiction.
THURSDAY, JUNE 14.
Kilner's, Mechanics' Hall, 11. The Madonna in Chains.
FRIDAY, JUNE 15.
Butcher's, Long Row P.H., 11. Little Miss Nobody.
W. & F., Mechanics' Hall, 11. Dusk to Dawn.

CARDIFF.

TUESDAY, JUNE 12.
Butcher's, Kinema Exchange, 12-15. Little Miss Nobody.
F.B.O., Kinema Exchange, 3. Heroes of the Street.
W. & F., Kinema Exchange, 3. A Gamble With Hearts.
Gaumont, Own Theatre, 3. Drums of Destiny.
WEDNESDAY, JUNE 13.
Ideal, Capitol, 11-15. Jealousy.
FRIDAY, JUNE 15.
Phillips, Kinema Exchange, 3. The Judgment.
Regent, Kinema Exchange, 11. Motherhood.
Assoc. First National, Kinema Exchange, 11. What a Wife Learned.
Gaumont, Kinema Exchange, 12-15. Drums of Destiny.
Famous-Lasky, Capitol, 11-15. The World's Applause.
Ideal, Kinema Exchange, 3. Honour.
I.V.T.A., Olympia, 11-30. King Solomon's Mines.

GLASGOW.

MONDAY, JUNE 11.
Butcher's, Renfield Street C.H., 11-15. Little Miss Nobody.
Fox, Grand, 11. The Crusader.
Fox, Grand, 11. The Salesman.
TUESDAY, JUNE 12.
Gaumont, New Savoy, 11. Drums of Destiny.
WEDNESDAY, JUNE 13.
Famous-Lasky, Renfield Street C.H., 11. The World's Applause.
THURSDAY, JUNE 14.
New Bioscope, Renfield Street C.H., 11. The Circus of Death.
Gaumont, Picture House, 11. Love, Life and Laughter.
Granger's, Picture House, 11. Trapped in the Mine.
Assoc. First National, New Savoy, 11. Stranger Than Fiction.
FRIDAY, JUNE 15.
Goldwyn, Renfield Street C.H., 11. Matri-money.
European, Own Theatre, 2-30. Broad Daylight.
Ideal, Sauchiehall Street P.H., 11. Honour.

BRISTOL.

SUNDAY, JUNE 10.
Assoc. First National, Own Theatre, 3. What a Wife Learned.
W. & F., Clare Street P.H., 3-15. Safety Last.
W. & F., Clare Street P.H., 3-15. Dusk to Dawn.
TUESDAY, JUNE 12.
Fleet Photoplays, Castle Street C., 7. Monna Vanna.
Gaumont, Triangle Hall and Own Theatre, 11 & 3. Drums of Destiny.
Ideal, Clare Street P.H., 11. This Freedom.
SUNDAY, JUNE 17.
Regent, Cinema Theatre, 3 Motherhood.
Assoc. First National. Own Theatre, 3. Stranger Than Fiction.

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"ONE EXCITED ORPHAN"...*with apologies to D. W. Griffith*
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"FAUST" ... ... *with apologies to Goethe, Gounod & Co.*
"DICKENS UP TO DATE"...*with apologies to Charles Dickens*

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LEEDS: Friday June 15, Cinema Ex., at 11-40 a.m.

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London." MANCHESTER Phone: City, 5207.

No. 500. SATURDAY, JUNE 9, 1923. SIXPENCE.

An Official Censor

QUITE one of the most important events in the history of the kinematograph industry in this country is the news exclusively printed upon another page that the Censorship of Films Bill introduced in Ireland has passed through the lower House (Dail Eireann) and will shortly come before the Senate. Briefly, this Bill provides for an Official Censor, and invests him with authority to reject or pass such pictures as he thinks fit, subject only to an Appeal Board who will hear any appeals upon films that the Official Censor does not think fit to issue a certificate. As will be seen at a glance at the text of the Bill, all films to be exhibited in Ireland are to be submitted to him, and in the event of dissatisfaction with his decision, the film shall be submitted to an Appeal Board consisting of nine commissioners, the appellant depositing a sum not exceeding £5 for the cost of the appeal, which shall be refunded to him if his appeal is successful. No picture is to be exhibited in public by means of the kinematograph until the Censor has certified the whole of it as fit for exhibition in public, although the Bill does give him power to grant a limited certificate which provides that no person who is not a member of the class excluded by the limited certificate shall be present when the film is screened. Further important items in the Bill stipulate that any breach of the clauses governing its exhibition is punishable upon summary conviction by a fine not exceeding £50, and where the offence continues a further fine not exceeding £5 per day.

Probably one of the most important clauses in this Bill provides that it is not lawful for any county, County Borough or Urban District Council after the passing of the Act, to attach any condition or restriction to a licence regarding the character or nature of pictures exhibited; also that conditions attached before the passing of the Act shall be void. The Bill also provides that fees chargeable in respect of applications to the Official Censor are to be fixed by the Minister of Finance, and will be arranged so as to produce as nearly as possible the annual sum necessary to discharge salaries and other expenses. The Appeal Board is to hold office for five years, and a very significant clause reads that where a limited certificate is granted the Censor shall retain in his own possession such part of a picture as he thinks should not be exhibited to the general public.

Boiled down to essentials, we see that Ireland is appointing an Official Censor, and the working of his department in that country will be watched with grave concern by the industry over here, and certainly by the Home Office in this country. On the whole, whilst that official is invested with far-reaching powers, yet the Bill as framed is extremely effective and not too exacting. It has one great advantage inasmuch as it provides that when the official sanction is given to the showing of the film then there can be no interference whatever from any local or licensing authority. This will undoubtedly be a big help to the exhibitor, as thus he does know where he stands. In this country, despite the fact that the British Board of Film Censors give a "U" certificate, time and again the picture is banned or some objection taken to it by local authorities, with the result that the exhibitor is often placed in an extremely awkward position. It will be noted that the Official Censor is to charge fees—probably in exactly the same ratio as is done over here—and this will mean that in future all films going into Ireland will have to receive the sanction of two different Boards of Censors with a corresponding outlay of money.

Apparently, the Irish Official Censor will grant "A" and "U" certificates, but it will be noted that it becomes a punishable offence to show any picture which has been rejected by the Censor. The Bill has been received by the Irish Press on the whole favourably, although criticism has been directed at its promoters on the ground that it is by no means drastic enough. The film trade over here will doubtless agree that, on the whole, the Bill is extremely fair, and as it becomes law when it has received the assent of the Governor General we shall, doubtless, later in the year, see a fully-fledged Irish official Censorship working in that country. Surely this is an important matter for the British film industry, as if an official Censor operates satisfactorily in Ireland it is almost certain to receive favourable consideration over here. What it really behoves the British Board of Film Censors to do at this moment is to reorganise their department and try and work with a closer understanding with governing authorities, so that there will be little prospect of a State Censorship being appointed. Otherwise, we may look in the very near future for an official Censor of films in this country.

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By the W

A Weekly On Trade

ONCE again the report stage of the Budget is delayed, and many members of this trade are beginning to wonder when this elusive subject will come up for discussion in the House. However, as far as I can glean it is fully expected to be reached on Wednesday or Thursday of next week. Lobbying has been taking place in the House all the week and I noticed numerous members of the Tax Committee quietly but effectively keeping members of the House up to their promises. When the report stage is reached it will, of course, clash with the Summer Conference of the C.E.A., so that it would appear that some members of this latter body will not be present during the Conference at all, as they will be required to be on hand in the case of eventualities in the House of Commons. It is generally believed that the Chancellor will accept the De Frece scale, which, after all, is better than nothing.

Assessments.

I AM glad to see that the assessments of kinemas, now proceeding under Schedule A, is receiving the careful consideration of the General Council of the C.E.A. Mr. Gavazzi King, with commendable promptitude, has sent a letter to all members of the C.E.A. advising them to lodge an appeal without delay with the local inspector of taxes, intimating that the matter is still being further considered and further communications will be sent in due course. Mr. Dudley West, the secretary of the Liverpool Branch, has contributed a very sound and sensible letter on this subject to Mr. King, which is printed in the notice sent out to exhibitors, in which Mr. West, who is a prominent accountant in Liverpool, points out that the most important point to impress upon exhibitors is that the appeal must be lodged against the assessment before August 31, 1923, and if the Schedule "A" Assessment is not greater than the Poor Rate Assessment they have no right whatever of appeal. It is therefore, beholden upon individual proprietors to see that their Poor Rate Assessment is appealed against and brought down to the lowest possible figure. The correspondence, which we reprint on another page, should be noted by every exhibitor in this country, and it is to be hoped that they will follow the advice of Mr. Gavazzi King and lose no time in putting in their appeal.

A Born Organiser.

THE Motion Picture Theatre Owners' Convention, which opened at Chicago on May 24, makes exceedingly interesting reading. I notice that Mr. Sidney S. Cohen has been elected president for the fourth year in succession, despite the fact that he announced his intention some time ago of not standing. His election appears to have been unanimous and there is no doubt that in again securing his services the M.P.T.O. have made a very wise move. Cohen is a strenuous worker and has put this organisation in the very powerful position it occupies to-day. When I saw him two years ago in New York he confided to me that one of his pet ambitions was to visit this country and I should not be at all surprised if he did not find time to do so in the fall of this year. The president of the M.P.T.O. is a man of steadfast courage and not afraid to say what he thinks. He has worked himself up to a proud position in the industry by sheer merit and is a born organiser. His presidential speech ranged over a varity of matters each of supreme importance to members of his Association and might easily stand as a model of common sense for leaders of the Cinematograph Exhibitors' Association to follow over here. As I have before remarked, it was a tremendous pity that the C.E.A. was not represented at this Convention, as whoever was there would have undoubtedly been able to have brought back some highly interesting information regarding how America runs her conventions.

Another "Call of the Road."

MR. A. G. GRANGER spent several days in Glasgow last week, where he met most of the prominent exhibitors. Mr. Granger travelled specially to Scotland to be present at the trade show of "The Scandal," which met with such a fine reception from the crowd of exhibitors present. This Granger-Davidson production was shown at the Picture House, Sauchiehall Street, and Mr. Granger was especially struck by the projection and also by the splendid music provided by Mr. Norman Austin and his orchestra. Preparations are already taking place for the next Granger-Davidson production, which, I understand from this popular renter, will be another "Call of the Road." It will have an all-star cast featuring such popular artistes as Victor MacLaglen, James Lindsey, Marjorie Hume, Fred Wright, and Mary Rorke, and is produced by Mr. Arthur Rooke. This picture goes into production on Monday, and every exhibitor who knows the drawing value of "The Call of the Road" will wish Mr. Granger every success, and hope that his new picture will turn out just as successful.

Settlement of Wanger Case.

GREAT interest was evinced in the case that Walter Wanger brought against Provincial Cinematograph Theatres, and which was heard in the Courts last Friday. Many prominent members of the trade were in Court, although the actual proceedings only took a very few minutes. As will be seen at a glance at the report of the case given elsewhere, a settlement was arrived at which, I understand, was very satisfactory to Mr. Wanger and all concerned. I am very glad that this happy result came about, as it is certain if the case had gone on there would have been much washing of dirty linen in public. Both parties are, therefore, to be congratulated upon their excellent common sense.

Maurice Elvey's Magnum Opus.

IT is very satisfactory to note that the most outstanding picture trade shown during the past week was the Stoll masterpiece, "The Wandering Jew," which was acclaimed with great favour by a crowded audience last Friday. There is no doubt that in the production of this photoplay Maurice Elvey has easily eclipsed anything he has before attempted and the result is a picture that for its dramatic intensity and imaginative production is hard to beat. Mr. Elvey and Matheson Lang both received big receptions at the trade show, and it was good to see such enthusiasm over a British picture. This is another nail in the coffin of those pessimists who continually aver that we cannot produce pictures in this country.

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ay Notes.

Causerie
Topics.

The Stars in their Courses.

THE visits of American screen stars to this country still continue, as I understand that Miss Dorothy Dalton has left for Europe, where she will spend the summer, visiting towns in France, Italy, Switzerland and England. I should not be at all surprised to find other screen notabilities over here in the next few days. Incidentally, I notice that an unusually large number of producers, stars, directors, and film executives were in Chicago for the Convention, amongst them being Marcus Loew, Al Lichtman, Mae Murray, Hope Hampton, L. J. Selznick, J. D. Williams, George Eastman, Rodolph Valentino, Lew Cody and Elaine Hammerstein, to mention but a few. It shows the interest that is taken on the other side of the water in a convention of this character.

P.C.T. Site Sold.

I HEAR a rumour that P.C.T. have just sold their big Liverpool site to a group of financiers hitherto unconnected with this industry. The price, I understand, is a very heavy one.

The Pasteur Centenary.

THIS year is the centenary of the great French scientist, Pasteur, and those organising the centenary celebrations have been busy in various ways. In London this week a film was exhibited at Queen's Hall giving in picture form details of his life and activities. Laudable as was the organisers' intention, their achievement fell short of what might have been an interesting biographical picture. It is to be regretted that the photography was poor and the continuity left much to be desired, as the work of so clever a Frenchman over such a varied field possesses a stimulating value that cannot be exaggerated. It is much to be hoped that organisers of other centenaries will see to it that films of this kind possess the best possible pictorial value, and thus achieve the end for which they are designed.

A Mae Marsh Triumph.

D. W. GRIFFITH'S latest picture, "The White Rose," had its *première* in New York a few days ago, and was generally favourably received. Judging from the reports from the American trade journals this picture would appear to be a personal triumph for Mae Marsh, who, it will be remembered, played with such extraordinary success in "Flames of Passion" and "Paddy-the-Next-Best-Thing." In a glowing tribute to the personality of this film star "The Motion Picture News" says:

"Not pretty in the conventional sense, Mae Marsh has that deeper beauty which comes from within, and the camera, somehow, marvellously records it. When she left Griffith she seemed unable to find herself—perhaps it was the wrong director, or poor vehicles, but she dropped out of sight for a time. 'The White Rose,' we predict, will at one sweep again place her among those to whom we in this business pay the greatest compliment we know: 'She is an actress.' 'The White Rose' is Mae Marsh's picture—not that the others are inadequate, but that she rises above them to heights of dramatic intensity of which few are capable. We are glad to welcome her back."

English exhibitors will receive this news with pleasure, as they know from experience the extraordinary success that this really great artiste achieved in the two British pictures quoted above.

Ideal Signs Pauline Frederick.

THE latest American actress to be secured by a British producing company is, I understand, Miss Pauline Frederick, who, I hear, has signed a contract to appear in Ideal films. Miss Frederick is sailing for this country on the 26th of this month. I have not yet heard what picture this artiste will be featured in, but readers may rely upon the first news appearing in the pages of this journal.

Managerships for P.C.T. Men.

MR. NOEL HOBART, late circuit manager for P.C.T., has been offered and accepted the general managership of the large super theatre now being erected in Castle Lane, Belfast. Mr. R. H. Weighill, another well-known P.C.T. manager, has accepted the offer of the local managership of the Majestic, Leeds.

Nothing Like Novels—for Authors!

I SEE that Mr. W. B. Maxwell, who is representing the British Society of Authors, has arrived in America for the Motion Picture Art Conference, and expresses the opinion that films should be based on the stories of novels. Mr. Maxwell goes on to say that England receives far too many of the wild West type of film. I am not in entire agreement with this gentleman, for some of the novels that I have seen filmed are exceedingly nonsensical and often give me a feeling of astonishment that any producer should have thought it worth while proceeding with them, but then, one would naturally expect Mr. Maxwell to be prejudiced. After all, he is an author.

Boom in Wild Animal Films.

THERE is every sign of a distinct boom in animal films, evidenced by the fact that "Hunting Big Game in Africa" had a magnificent season at the London Pavilion. Crowds flocked to see this particular picture, whilst "The Wonderland of Big Game" is well over its hundredth performance at the Polytechnic and is still going strong. This looks a very happy augury for the success of the new Cherry Kearton pictures, "Wild Life Across the World," which had such a successful trade show last week. It is generally admitted that this series of pictures is the equal of anything that has been put out, whilst the absence of any cruelty whatever gives great satisfaction all round. At a luncheon subsequently given by the International Cinematograph Corporation in honour of Mr. Cherry Kearton, Sir Gilbert Parker, the well-known novelist, had some very eulogistic remarks to make about these pictures which he prophesied would be a tremendous success with the picture-going public. I heartily endorse the remarks.

Tatler.

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Ireland's Official Censor

His Office and Duties

PROVISION OF THE BILL AS PASSED BY DAIL EIREANN

IRELAND under its new administration is to have an Official Censor of Films, and last week in the Dail the final stages of the progress of a Bill to appoint a Censor and define his duties were reached. The Bill has still to pass the Senate, but it is not likely that any amendments seriously altering the measure are likely to be effected in that House.

THE OFFICE AND ITS RESPONSIBILITIES.

Its title when passed will be the Censorship of Films Act, 1923, and it is described as "an Act to provide for the official censoring of kinematograph pictures and for other matters connected therewith." The first section deals with the establishment of the office of Official Censor of Films, which is to be a corporation sole with perpetual succession and an official seal, and one that may sue and be sued. Section 2 provides for the appointment of a fit person who shall hold office for such time and on such terms as shall be arranged with the sanction of the Minister for Finance by the Home Secretary.

To provide against dissatisfaction with the Official Censor's decisions section 3 establishes a Censorship of Films Appeal Board, consisting of nine commissioners who shall hold office for five years, and be eligible for reappointment at the end of that period. Vacancies occurring are to be filled for the residue of the five years, and the chairman of the Board shall be a member appointed to that position by the Home Secretary. Officers of the Official Censor and of the Appeal Board will be appointed in number as many as are necessary for the work, and the salaries of officials are to be a charge against the State.

PENALTIES FOR BREACH.

Section 5 provides that no picture shall be exhibited unless and until the Official Censor has certified that the whole of the picture is fit for public exhibition, and provides penalties for breach of the law, to come into operation six months after the passing of the Act. Its second paragraph reads as follows:

> Every person who exhibits in public by means of a cinematograph or a similar apparatus any picture which, or any part of which, has not been certified by the Official Censor to be fit for exhibition in public, and every person who knowingly permits any cinematograph or other apparatus owned or hired by him to be used for the exhibition in public of any such picture as aforesaid, and every person who knowingly permits any building or any land in his possession or occupation to be used for the exhibition in public by any such means as aforesaid of any such picture as aforesaid, shall be guilty of an offence under this Act and shall be liable on summary conviction to a fine not exceeding £50, and in the case of a continuing offence to a further fine not exceeding £5 for each day on which the offence continues.

Section 6 is similar to Section 5, except that it relates to a limited certificate. Its penalties are the same, and its first paragraph reads:

> No picture nor any part of a picture in respect of which the Official Censor has granted a limited certificate shall be exhibited in public by means of a cinematograph . . . in any place not authorised by such certificate or under any conditions inconsistent with the special conditions specified in such limited certificate or in the presence of any person who is not a member of the class in whose presence such picture is by such certificate authorised to be exhibited.

APPLICATIONS FOR CERTIFICATES.

Section 7 deals with the application for a certificate by a person desiring it. Paragraphs 2, 3 and 4 read:

> Whenever any such application as is mentioned in the foregoing sub-sections is made to the Official Censor, he shall certify in the prescribed manner that the picture to which the application relates is fit for exhibition in public, unless he is of opinion that such picture or some part thereof is unfit for general exhibition in public by reason of its being indecent, obscene or blasphemous, or because the exhibition thereof in public would tend to inculcate principles contrary to public morality, or would be otherwise subversive of public morality.
>
> If the Official Censor is of opinion that any picture in respect of which an application is made to him under this section is not fit for general exhibition in public, but is fit for exhibition in public in certain places in the Irish State or under special conditions or in the presence of certain classes of persons, he shall grant a certificate that such picture is fit for exhibition in public, with such restrictions and conditions (which shall be expressed on the certificate) in regard to the places at which or the special conditions under which the picture may be exhibited or the classes of persons who may be admitted to an exhibition of the picture as in the opinion of the Official Censor are necessary to prevent the exhibition of the picture in public being subversive of public morality.
>
> Whenever the Official Censor is of opinion that part only of any picture in respect of which an application is made to him under this section is unfit for exhibition in public he shall indicate such part to the person making such application and thereupon such person may either (*a*) separate such part from the picture and surrender it to the Official Censor, who shall retain it in his possession and grant a certificate to the picture with the omission of such part, or (*b*) may regard the decision of the Official Censor as a refusal to grant a certificate and may appeal in the prescribed manner to the Appeal Board.

Section 8 provides machinery for appeal against the Censor's decision, but does not grant to the Board the right to issue certificates. This has to be done by the Official Censor in accordance with the Board's decision.

(*Continued on page 9.*)

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When Will They Learn ?

A FEW days ago I was chatting with a Member of Parliament on the subject of the Entertainment Tax and impressing upon him the hardship that this iniquitous tax brings to the great majority of exhibitors in this country, and I was not a little disconcerted when he turned to me and said: "Yours is a remarkable industry. On the one hand we are continually hearing in the House of the tremendous burden that this tax is, and I must frankly say that I am inclined to agree with such an assertion; but, on the other hand, it is a fact that despite all the protestations of poverty that emanate from your trade there seems to be an extraordinary amount of money spent in jollification of every kind." Unfortunately, there is a certain degree of truth in this statement, and it makes one seriously think that the time is surely ripe when the leaders of this industry will also begin to study this fact for themselves. Just at the present moment there is a glaring instance of probably one of the most grotesque anomalies known in the history of this trade. As I write, members of the Tax Committee are hard at work lobbying in the House of Commons to ensure the De Frece scale being accepted by the Chancellor of the Exchequer. Members of Parliament who have given their pledge to support the revision of this tax are being seen by exhibiting members of their constituency in a serious attempt to keep them to their promise, and everything possible would appear to have been done to ensure a measure of success on the committee stage of the Budget.

Now for the other side of the story. Next Tuesday, even probably whilst the Budget is being discussed in the House and whilst success lies in the balance, the members of the C.E.A. are being asked to attend a conference at Margate which, by its program, is nothing more or less than the thinnest excuse for a general holiday. Where is the common sense of the leaders of the C.E.A.? Cannot they see the stupid position in which they place themselves? Here, on the one hand, they are pleading that this tax is ruining them and almost crushing them out of existence, and yet at the very same moment they are meeting in Margate (of all places) for a conference lasting three or four days, the only serious item of which is an hour-and-a-half's conference on the second day, and a paper somewhat inaptly named "Good Business" to be read by the secretary. The sheer stupidity of asking exhibitors to leave their business for four days to travel hundreds of miles to indulge in char-a-banc riding, sea trips, and fancy dress carnivals at this vital stage in the history of the film industry, leaves one utterly astounded. What possible effect do they imagine this can have upon the Chancellor and the members of the House of Commons? Do they imagine for a single moment that Mr. Baldwin and his assistants are not fairly *au fait* with everything that happens in this trade? Do they think that these things are not carefully watched and will be used probably with deadly effect against the promoters of the amendment in favour of a reduction of the tax?

Seriously, how much longer are the C.E.A. going to make themselves appear so foolish in the eyes of the world? What necessity was there for holding a conference at Margate, of all places? It is thoroughly inaccessible to Northern exhibitors, possesses no advantage whatever as a meeting place, and is, therefore, a ridiculous place to hold a conference at all. There is need for a convention in this industry once a year, provided that the program is made up of subjects representing business items which are of importance to the whole of the industry. Such a program as recently took place in Chicago, when the Motion Picture Theatre Owners of America met to the number of close on four thousand, would be of inestimable value to this industry. Undoubtedly, the ideal spot for such a meeting would be Birmingham, because it is easy of access for exhibitors in the North (which, after all, is the most important section of the exhibiting side of this industry) and is equally easy to get to from London or the South. A convention meeting for two days at the most could grapple with many problems and hammer them out to finality. It would accomplish a real purpose and would be seriously regarded by governing authorities as a meeting of business men representing an industry involving millions of capital. Do the leaders of the C.E.A. imagine for one single moment that the summer conference at Margate is likely to do anything more than convince a large number of people in this country that there is still a lot of money to be wasted in the kinematograph industry? Is it likely to be regarded by members of the House of Commons as a business convention when they see the inept program that is to be carried through? Do they think that the project of making a sea trip to Boulogne to meet a few French exhibitors is anything more than just an excuse to have a good time? No one grudges an exhibitor his holiday, for everyone knows that the showman has a pretty hard time of it all the year round and needs a few days' rest; but what one does quarrel with is the stupidity of labelling this series of joy rides as a summer conference. Small wonder that exhibitors in the North refuse to waste their valuable time upon a matter of this kind. If only the leaders of the C.E.A. will see the light of common sense and realise how ridiculous they are making themselves appear in the eyes of the world, then it would be a great thing for this industry. At the present moment to plead poverty one day and fritter money away in junketing and joy-riding the next, is a policy that will lead this Association nowhere.

Edwin W. Redman

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Picture Theatre Assessments

Important Points for Exhibitors to Observe—How and When to Appeal—Advice from the C.E.A.

EXHIBITORS all over the country are getting anxious about the effect on their halls of the reassessments of rateable values.

In view of this, the following letter has been sent out to exhibitors by Mr. W. Gavazzi King, general secretary of the C.E.A., which explains the position and gives full information concerning appeals, etc.

BROADMEAD HOUSE,
21, PANTON STREET, HAYMARKET,
LONDON, S.W.1.,
June 1, 1923.

SCHEDULE "A" ASSESSMENTS.

Dear Sir,—Regarding reassessments now proceeding under Schedule "A," this matter is receiving the very careful consideration of your General Council. In the meantime you are advised to lodge an appeal without delay with your local Inspector of Taxes. If you are not already aware of his address, you will find it printed on the notice of assessment.

This matter will be further considered, and in due course I will communicate with you again. At the moment, provided you put yourself in order by appealing, there is no occasion for further expenditure.

The attached letter of May 11, from Mr. G. Dudley West, F.C.A., may interest the members of the Association who are the nominees of limited companies and privately owned kinematograph businesses.

General information on the subject appears overleaf, which can be digested at your leisure, but *the important thing that you should do at the moment is to give notice of appeal.*

If no notice has been served on you, please keep this letter by you for reference, but make sure first that the notice has not been received, and that it has not been mislaid through the error of one of your employees. Reassessments are not taking place in London, but areas included in Greater London are affected.

A further communication will be sent to you in due course.

Yours faithfully,
W. GAVAZZI KING,
General Secretary.

This letter is supplemented by the following advice and instructions:

Time of Appeal.

An appeal may be made to H.M. Inspector of Taxes until August 31, 1923. Unless the assessment under schedule "A" is greater than the Poor Rate assessment there will be no ground for appeal.

Where No Notice of Assessment is Received.

If an exhibitor does not receive notice he will be allowed to appeal at any time within a year after the end of the current year of assessment, and to claim a refund if such refund should be due to him.

Fluctuating Values.

Supposing values of properties should suffer a fall after this current year in which the quinquennial assessment has been made, the Prime Minister proposes to give a statutory right of appeal against an assessment for any future year during the term for which the present quinquennial assessment shall continue in force.

Representation on Appeal.

Arrangements have been made whereby Mr. Norman Hart, solicitor to the Association, will appear on reasonable terms on the instructions of exhibitors to argue an appeal.

FORM OF APPEAL.

The following form of appeal may be used:

"To H.M. Inspector of Taxes (at address given on notice of assessmeut form):

"I, the undersigned, hereby give you notice that I appeal against assessment of annual value No. (appearing on notice) in the Parish of (insert name of Parish which will be found on notice) on the ground that the property (insert the description) in such list is unfairly and incorrectly valued (if it should be so add "and that the value exceeds the amount of the Poor Rate assessment ')."

Dated this day of 1923.

Signature.....

Other Information Concerning Appeal.

The notice must contain all the grounds of objection on which it is intended to rely, and if further information is desired on that point it can probably be obtained at the next meeting of your local branch, or on application to the general secretary, or to Mr. Norman Hart, solicitor to this Association, if any exhibitor desires to instruct him.

It is probable that as soon as you give notice of appeal you will receive an invitation from H.M. Inspector of Taxes to pay him a visit. In all such cases exhibitors are advised to exercise caution to ascertain what information is sought by H.M. Inspector of Taxes, and, unless he is familiar by previous experience with these matters, before he supplies information in answer to the Inspector's inquiries, an exhibitor should either communicate with the secretary of his local branch, or with the general secretary of this Association, or Mr. Norman Hart if the exhibitor is retaining Mr. Norman Hart's services.

Kinemas Held on Lease.

Where the kinema is held on lease by a lessee and the amount of the new assessment exceeds the amount of rent actually payable, or if the lessee thinks he has any other reason for dissatisfaction, an appeal should be lodged at once and the last rent receipt and the agreement or any other evidence as to the terms on which the property is rented should be produced to H.M. Inspector of Taxes.

(*Continued on page 18.*)

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Wanger Action Settled

Famous Expert's Suit Against Provincial Cinematograph Theatres is Not Contested—Large Sum of Money Paid in Compensation

THE eagerly awaited action of Mr. Walter Wanger, the well-known film expert, against Provincial Cinematograph Theatres, Ltd., which has been the talk of filmland for many weeks, came into court on Friday last, when somewhat unexpectedly Sir John Simon, K.C., leading counsel for Mr. Wanger, announced that the case would not be defended, and that a very substantial sum had been tendered to Mr. Wanger for any losses he had suffered and to cover any expenses to which he had been put. Sir John Simon, K.C., M.P., Sir Patrick Hastings, K.C., M.P., and Mr. Macaskie, instructed by Messrs. J. J. Edwards and Co., appeared for the plaintiff, and Mr. Porter, instructed by Messrs. Slaughter and May, appeared for the defendants. Sir John Simon, in announcing that the case was not going to be contested, said: I appear, with my learned friends Mr. Patrick Hastings and Mr. Macaskie, for Mr. Wanger, the plaintiff, and my learned friend, Mr. Porter, appears for the defendants, the Provincial Cinematograph Theatre, Brighton, and of other provincial kinematograph houses be troubled to try this action as the parties have met, and it is agreed that the claim must be treated as an undefended claim which must be met by substantial payment. If your Lordship will permit me, I would like to state in two or three sentences what the issue was. Mr. Walter Wanger is an American citizen and he is a well-known expert authority in the kinema trade. The defendants, the Provincial Cinematograph Theatres, Ltd., are an English company. They are the proprietors of the Regent Theatre, Brighton, and of other provincial Kinematograph houses in different parts of the country, and, indeed, I think they are the largest enterprise of the kind in the kingdom. The defendants secured Mr. Wanger's services—not his exclusive services, but his services in a general advisory capacity in connection with their business and, in particular, as one of the advisers to the management of the Regent Theatre, Brighton; and Mr. Wanger admittedly is a gentleman of most exceptional qualifications to give expert advice on such subjects. He entered upon his duties under the agreement. After a time some of the advice which he tendered does not appear to have been entirely palatable to some members of the Board of the defendant company, and the Board then took the step, absolutely unwarranted, of terminating the engagement. The engagement was an engagement by which he was to be paid for his advice £5,000 a year for three years, and therefore, of course, the unwarrantable breach of that engagement is a serious matter for the defendant company, and, indeed, for Mr. Wanger, too. He brought his action, which, as I say, is really an undefended action, and, I understand, my learned friend, Mr. Porter, who is instructed for the defendant company, is prepared to say that the defendant company recognises the fact that there was no ground which would justify the termination of Mr. Wanger's engagement. That being so, Mr. Wanger has been met, and very handsomely met; a very substantial sum indeed has already been tendered to Mr. Wanger, which he is accepting, and which will compensate him for any loss he may have suffered and also recompense him for any expenses he has been put to. Therefore, My Lord, when my friend, Mr. Porter, has made the statement which I understand he is instructed to make, I am content that the matter should be withdrawn on the terms which have been arranged between the parties, and, of course, it will be put on our briefs.

Mr. Porter: I accept what my learned friend, Sir John Simon, has said on behalf of the plaintiff. The defendant company recognises that there has been a breach of contract terminating this engagement of Mr. Wanger's, and accordingly they have made compensation to him for that breach of contract. The case will be settled on the terms endorsed on counsel's briefs.

Mr. Justice Greer: You do not want any order?

Mr. Porter: No. I am sure my learned friends and I can endorse our briefs quite satisfactorily.

Mr. Justice Greer: Then the action will be withdrawn.

Sir John Simon: On terms which have been arranged.

IRELAND'S OFFICIAL CENSOR—*continued.*

LOCAL RESTRICTIONS VOID.

Section 9 interprets the term "exhibition" and Section 10 has the effect of making the Official Censor's department supreme, by making restrictions of local bodies void.

Section 10 is as follows:

> It shall not be lawful for the Council of any County, County Borough or Urban District, or for any Town Commissioners after the passing of this Act to attach to any licence granted under the Cinematograph Act, 1909, any condition or restriction as to the character or nature of the pictures to be exhibited in the premises to which such licence refers.
>
> Every condition or restriction attached before the passing of this Act to a licence granted by the Council of the County, County Borough, or Urban District, or any Town Commissioners under the Cinematograph Act, 1909, in relation to the character or nature of the pictures to be exhibited in the premises to which such licence refers, shall, as from the passing of this Act be void, and such licence shall have effect as if such conditions and restrictions were deleted therefrom on the date of the passing of this Act.

The rest of the Bill deals with fees, which will be fixed by the Home Secretary to produce an annual sum sufficient to discharge expenses and salaries, and the provision of regulations under the Act. A false declaration in a material particular is scheduled under the Act as a misdemeanour. Any person bringing an Appeal to the Appeal Board may be required to deposit £5, such deposit being forfeitable in the event of the appeal being unsuccessful.

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Impressions of the Yorkshire Trade

A Visit to Leading Renters and Exhibitors in Leeds

By ERNEST W. FREDMAN.

IT is not altogether easy to describe or to put into order the first impressions you receive of the kinematograph industry in Leeds. Knowing that the Majestic Kinema is the big theatre in Leeds and being aware of its remarkable location, one would naturally put this fine picture house down as the dominant feature of the Leeds picture shows if it were not for the fact that, beautiful as this picture house is, there is so little in any part of the building to acquaint one of the fact that *it is a picture house*, that almost insensibly one overlooks it. Picture a great building, beautiful in its scheme of architecture, without a poster of any kind, the outstanding feature of which is a sign indicating that it has a restaurant, and underneath the words, "Continuous Performance," and there you have the Majestic Kinema, Leeds. The sides of its handsome building are devoid of any advertisement denoting that this is a kinema in any shape or form, and for some curious reason or another it would appear almost as if the directorate were anxious to keep the knowledge to themselves. Inside the building, to which Mr. Noel Rhys has just been appointed general manager, is an atmosphere that is distinctly cold. It is beautifully decorated, shows a perfect picture, but the trouble is, or rather has been, that they endeavour to keep the knowledge to themselves. Frankly, that is one's first impression of the Majestic, and that it will be very soon altered under the management of Mr. Rhys I am positive. The place wants warming up, and it wants brilliant lights outside the theatre to acquaint the people of Leeds that this is the last word in kinema creation and can seat three thousand people. Incidentally, it wants far greater pictures if it is to justify its claim as the leading kinema in Leeds.

Other impressions of the film industry in Yorkshire centre mainly round the Yorkshire Kinema Exchange, the excellent little building in Queen's Arcade where exhibitor and renter foregather to see films and discuss prices. It is nearly nine months since I was last in the Kinema Exchange, and I am glad to see a very welcome change in its appointments. The whole of the building has been redecorated and work is still going on in this connection. The Exchange has always been a success, and although there are grumblings to-day and discussions on whether or not the Exchange is the best place for trade shows, yet it cannot be denied that it is an excellent meeting place for all sides of the industry, and many thousands of pounds' worth of contracts have been signed within its portals. Here it is a pleasure to meet such stalwarts of the exhibiting world as Arthur Cunningham, the doughty champion of the kinematograph industry, who has done such wonderful work in connection with the revision of the Entertainments Tax. T. Herbert Kaye, the shrewd chairman of the C.E.A. in Leeds, who is ever to the fore in defence of the exhibitor's liberty; Jack Tidswell, the popular Hull and Leeds showman; Leonard Denham, controlling the destinies of the Lounge, Headingley; William Greenfield, who is making the Scala such a pronounced success; J. Martin, vice-chairman of the Exchange, who zealously guards its interests; and Mr. Shields, another fine worker on the C.E.A., were only a few among those whom I had the pleasure of meeting during my visit to Leeds. All the Yorkshire showmen who make the Exchange their headquarters are keen business men anxious to get the finest films for their theatres, naturally at the best price they possibly can. The secret of success of the kinematograph industry in Leeds is undoubtedly the excellent business relations existing between renter and exhibitor. There are very few independent renters in Leeds, but all the principal London houses have branches in Leeds and are represented by a keen and shrewd body of men that could not possibly be bettered. Situate in and around Briggate there are nearly forty firms represented in the renting business in Leeds. Houses such as Stoll's, Famous-Lasky, First National, Goldwyn, Fox, Gaumont, Pathé, Pearl and Granger's, to mention but a few, have commodious premises in the city, whilst independent renters such as John Lambert, the popular Charlie Thompson, H. A. Whincup, J. Coulthard and Astra Films, are to be found doing a large measure of business. Representatives of the London firms in Leeds are a fine and enthusiastic crowd, and one could not wish to meet a keener body of real business men. All of them are young in years, but the majority have been in the industry for a very considerable time. They are all great business getters, and it is a real treat to watch the battle of wits between renter and exhibitor when discussing a contract. Men such as John Lambert, the popular Charlie Thompson, H. A. and a man who is phenomenally gifted in placing his firm's productions; Ralph Hanbury, the exceedingly able Stoll lieutenant; W. W. Jay, Fox's keen representative; G. M. Stone, controlling F.B.O. interests; H. Tyler, the splendid Pearl representative; A. H. Bayley, doing fine work for Gaumont's; George Haines, who has just taken over the management of Allied Artistes; R. F. Thornton, First National's shrewd lieutenant; Mitchell, Phillips' live wire; Marshall, of Wardour Films; Daniels, doing excellent business for W. & F.; Davis, the clever Ideal manager; Charlie Metcalfe, ably controlling Walturdaw's; Cyril Last, Granger's popular representative; Edgar Isaacs, in command for Goldwyn; D. W. Knapton, one of the oldest representatives in Yorkshire; and R. Dade, who is doing big business for European, are, to mention but a few, representatives of London firms who have made good in Leeds and have been responsible for splendid business in that territory.

It is a pleasure to see the healthy rivalry that exists between the renters in Leeds, for whilst each is keen to get his picture in ahead of the other, yet everything is conducted in such strictly fair play that each member of the renting side of the business is on excellent terms with the other. There is a spirit of camaraderie between them that is an excellent thing for the whole of the industry. They take their profession seriously, and there is no territory in the whole of the United Kingdom where keener competition exists. Their offices are, in some cases, as big as many of the renters' in London, notably that of the First National, who have just moved into splendid premises in King Street. These are not yet finished, but when they are completed will be found to be quite the largest of any film company in the provinces. A feature of most of the offices in Leeds is the roomy space they occupy and the excellent organisations they house. Leeds is also very well off for kinemas as apart from the Majestic and Scala there are many other well-conducted houses catering for the big Yorkshire crowds. The showmen of Leeds have their own ideas of exploitation and make in many cases some ambitious attempts to bring their pictures before the eyes of the pleasure-loving public. The Scala in particular, under the management of Mr. Greenfield, is making a real effort to gain the supremacy in the town, whilst outside Leeds, the Lounge, Headingley, and other district houses are keeping well

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Welsh Council and Local Licence.

A Test of Co-operative Spirit

From our Cardiff Correspondent.

THE question of the attitude of Labour members on local councils to kinemas formed the chief subject for discussion at last week's meeting of the South Wales and Mon. branch of the C.E.A. at Cardiff. It arose over the stand taken up by the Brynmawr Council concerning the licence of Mr. Richard Dooner's kinema at Brynmawr. It will be recalled that the Brynmawr Council objected to the renewal of the licence of the hall on structural grounds, and that when the matter came before the Licensing Committee—when Mr. Norman Hart appeared for Mr. Dooner—it was decided to renew the licence.

Appeal to the Ministry of Health.

At last week's C.E.A., Mr. Dooner stated that following the decision of the Licensing Committee he had received a letter pointing out that it was the intention of the Council to appeal to the Ministry of Health. This letter had been sent on to Mr. Norman Hart, who replied to the Brynmawr Council asking the nature of the proposed further proceedings, and upon what ground they were to be taken. In this communication he pointed out that any loss suffered by Mr. Dooner in consequence of his being unable to open the hall would be a matter of the responsibility of the Council. He (Mr. Dooner) understood that certain communciations had passed between the Council and the department of the Ministry of Health at Cardiff in regard to this matter, and his personal position was that he could not go ahead with the renovations at the hall so as to get a start with the business. He felt that if any good could be done by bringing the matter before the General Council, they should take that course, since an important principle was involved.

Communist Opposition.

"The hall," he said, "had been licensed for years, and all the suggestions thrown out by the local Council for the improvement of the hall had been complied with, and even more had been done. It seemed as if there was a Communist section of the local Council who were absolutely determined to beat him."

Mr. H. V. Davis (a member of the General Council of the C.E.A.) felt that it was a question of the Brynmawr Council trying to get revenge, and that they were trying to protect their own kinema from competition. What Mr. Dooner wanted to know was whether he was to bear the whole burden of this case. To his (Mr. Davis's) mind it was a test of their co-operative spirit, and he did not think they had ever had such a case before them.

Case for the Association.

He expressed the opinion that this was a case that should be taken up by the Association as a body in the interests of the general body of exhibitors. It contained a danger that might affect any and all of them. He moved that the matter be referred to the General Council for their attention. Mr. Archio Jones (Cwmcarn) seconded, and it was carried.

"Lobbying."

In response to a telegram from headquarters of the C.E.A., the branch appointed three representatives to "lobby" in the House of Commons in connection with the Entertainments Tax. Mr. H. V. Davis submitted a report upon the deputation which waited upon Mr. Joynson-Hicks, and he emphasised that there was an urgent need for lobbying to be commenced immediately.

IMPRESSIONS OF THE YORKSHIRE TRADE—*continued.*

in the limelight. The Majestic has a splendid restaurant under the capable supervision of Mr. Bianci, who works night and day to see that this part of the enterprise is well to the fore. Leeds exhibitors are notable for their plain speaking, and are ever to the fore in giving their opinion on matters upon which the General Council of the C.E.A. are in doubt, and many an issue has been decided by the prompt and outspoken utterances of the Leeds branch. Arthur Cunningham, who has rendered such good service to the C.E.A. in the past, is taking even more active interest in its councils than ever, and the splendid work he has put in in the attempt to get the Entertainments Tax revised is worthy of the thanks of the entire industry. Mr. Cunningham has compiled a list of exhibitors in the Yorkshire area alone who have been compelled to go into liquidation or bankruptcy in consequence of this iniquitous tax, and I know this made a deep impression upon the Financial Secretary to the Treasury when it was produced by the deputation that waited upon him a few days ago. It is a real pleasure to visit Leeds, for there one is assured of a hearty Yorkshire welcome and at the same time is certain of hearing the views of men who do know what they are talking about. There is little doubt in my mind that, with the cordial co-operation of the two branches of the trade, the kinematograph industry will continue to flourish in Yorkshire for many years to come.

LORNA DOONE WINDOW DISPLAY.

Window display, with wax figures and 17th century armour at Selfridges, Oxford Street, in connection with the First National picture, "Lorna Doone."

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New Films for Sisters Talmadge

Joseph M. Schenck's Plans.

"MY plans for 1923," says Joseph M. Schenck, whose productions are released through Associated First National, "are, I think, the most interesting and ambitious of my many years in the motion-picture field. Norma and Constance will each make three pictures instead of four to six as formerly. The additional time, interest and artistic effort which will be put into the making of fewer pictures, will enable us to produce the kind of stories that heretofore were out of the question, when we could not afford to give three or four months to a single production.

A Romance of Old France.

"In 'Ashes of Vengeance,' a dashing romance of old France, by H. B. Somerville, on which Norma is now at work, she has put everything she has to give of herself in her art, and I have spared nothing in the way of costumes, settings, excellent cast, or authenticity and elaborateness as to details of the period. Also I have been fortunate in securing the able directorship of Frank Lloyd.

"The sets of 'Ashes of Vengeance' are exact replicas of the Renaissance period of architecture in France. The Louvre ballroom set is 328 feet long, 300 expert professional dancers are being instructed in the dances of the period of Theodore Kosloff, and 1,000 more extras will also take part. In the street scenes for the Huguenot massacre on St. Bartholomew's Eve, the streets are each 400 feet long. These streets contain the most picturesque houses, inns and public buildings of the period of Charles IX., all designed and executed by Architect Stephen Goosson. Four hundred horses and 600 extras are used in these massacre scenes. Matchlock rifles, swords, pikes, battle-axes, halberds, armour and cannon are exact duplications of the originals of the period. The fencing squads are being trained and directed by Fred Caven, a graduate of the National Fencing School of Brussels.

"Secrets" to Follow.

"Norma will follow 'Ashes of Vengeance' with 'Secrets,' the delightful romantic drama by Rudolph Besier and May Edgington, recently playing at the Comedy Theatre with Fay Compton in the leading rôle. This play has all the poetic and picturesque qualities of 'Smilin' Through,' and in the rôle of Lady Mary Carleton, Norma will bring to the screen one of the noblest and most beautiful souls in dramatic literature.

"The third Norma Talmadge production will be announced at a later date.

Comedies for Constance.

"In 'Duley,' the brilliant and ingenious comedy, by George S. Kaufman and Marc Connelly, which had a sensational New York run, and is still playing around the country, Constance will bring to the screen a new type of comedienne, a satirical and amusing 'bromide lady,' based on the 'Dulcinea' familiar to all readers of Franklin P. Adams' column in the New York 'Tribune'—a young meddling wife who chatters incessantly, and who in her eagerness to help her husband in his business difficulties almost ruins him. As Heywood Broun said of the play: It is a new kind of comedy, found chiefly between the ribs!

"Following 'Duley,' Constance will appear in 'The Dangerous Maid,' founded on the novel, 'Barbara Winslow, Rebel,' by Elizabeth Ellis. This story, which will give Constance an opportunity for more serious and emotional work, will be directed by Victor Herman, who will also direct the third Constance picture. While the details of this third picture have not taken shape at this writing, I have definitely decided that it will be started in time to be completed this year."

PICTURE THEATRE ASSESSMENTS—*continued.*

Branch Meetings.

Exhibitors would be wise to pool their knowledge on this subject and raise the matter at the next meeting of their branch. Any outstanding points on which information is desired can then be collected together, remitted to the Head Office, and the necessary information supplied.

NECESSITY OF EARLY APPEAL.

The points dealt with in the above information had previously been raised in a letter sent to Mr. Gavazzi King by Mr. G. Dudley West, secretary of the Liverpool C.E.A., who wrote on May 11:

Dear Mr. Gavazzi King,—With reference to the question of the above, which was raised at the Council meeting yesterday, in the case of Limited Cinematograph Companies and kinemas conducted as privately owned businesses, the fact that Schedule "A" Assessment has been increased does not mean that any more tax will be paid, as the assessment for Schedule "A" purposes is allowed as a deduction as against the profits before arriving at the liability for Schedule "D," and in the event of a loss being made, whereby the Schedule "A" Assessment could not be deducted, a claim for rebate of the tax paid on Schedule "A" Assessment could be made.

The person these increased assessments will hit hard will be the owner of house property, as not only has he to pay Schedule "A" tax, but in this case, there is no deduction of the Schedule "A" Assessment before arriving at his liability for Schedule "D."

The most important points to be impressed upon the exhibitors are (1) that the Appeal must be lodged against the assessment before August 31, 1923, and (2) if the Schedule "A" Assessment is not greater than the Poor Rate Assessment, they have no right whatever of appeal. It is therefore beholden upon individual proprietors to see that their Poor Rate Assessment is appealed against and brought down to the lowest possible figure.

The Schedule "A" Assessment is based upon the gross estimated rental as returned by the Poor Rate Authorities, and only in the case of this being reduced can an appeal be entertained to reduce the Assessment for Schedule "A" Tax. Neither will the increased assessment affect the amount payable for Corporation Profits Tax.

Yours faithfully,

G. DUDLEY WEST,
Secretary.

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STOLL present
THE INDIAN LOVE LYRICS
featuring
OWEN NARES
STOLL

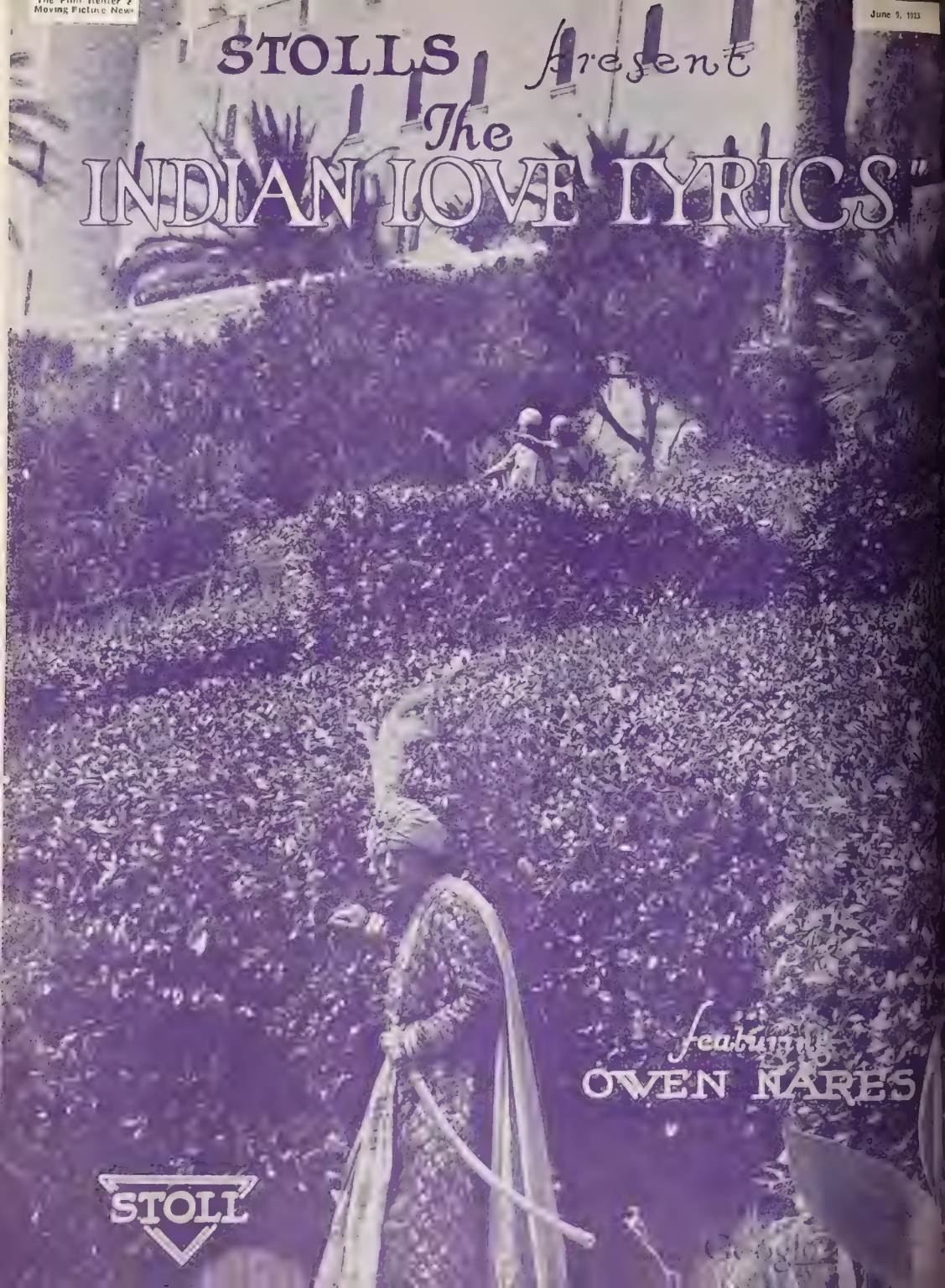
The Film Renter &
Moving Picture News

June 9, 1923

STOLLS Present

The

INDIAN LOVE LYRICS"



featuring

OWEN NARES

STOLL

Google

STOLLS *present*

"THE INDIAN LOVE LYRICS"

A film version of Amy Woodforde-Finden's world famous musical composition.

produced by SINCLAIR HILL

STOLL presents

"THE INDIAN LOVE LYRICS"

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June 5, 1923.

The Film Renter & Moving Picture News.

STOLLS present

SAMSON AND DELILAH

featuring the famous Continental Actress

MARIA CORDA

STOLL

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Stolls present

SAMSON AND DELILAH

A Gigantic Spectacle with a real story.

STOLL

The Film Renter & Moving Picture News

June 9, 1923.

STOLL'S present

SAMSON AND DELILAH

founded on the World Famous Opera

STOLL

C.E.A. Meeting at Liverpool

Children's Matinees—Tax Campaign—Carriage of Films—A £100,000 Appeal.

By our Liverpool Correspondent.

THERE was a good attendance of members at the usual monthly meeting of the North-Western Branch of the C.E.A. at the office of the Secretary, G. Dudley West, 10, Cook Street, Liverpool, on Friday, June 1, when J. H. Dovener (chairman) presided. A number of matters of interest occupied the attention of the meeting for some considerable time.

F.B.O. and Carriage of Films.

It was reported that F.B.O. had removed the business of their Liverpool office (now closed) to Manchester, and a member inquired as to who would pay the carriage of films returned from Liverpool.

The Chairman said halls that had to send films to Manchester debited the carriage to the renter.

Mr. Brimelow (New Brighton) said he made a contract with the Liverpool office of F.B.O., and had written to the firm stating that he would not pay carriage on a film he had to send back to Manchester, and that he would deduct the charge from the invoice.

The Chairman: That is perfectly correct.

Employment of Disabled Ex-Servicemen.

Respecting the King's Roll Committee's appeal to firms to give employment to disabled ex-Servicemen, the Secretary reported that he had sent out circulars to all the members of the branch, and had received six replies to the effect that at the halls mentioned in these letters ex-Servicemen were either employed or there were no vacancies.

George Smith (Granby, Liverpool): We are instructing a disabled man how to operate in order to give him a chance of getting a job.

C.E.A. and Vocalists.

The question of a vocalist appearing at a certain kinema was again raised, it being stated the house against which a complaint had been made had reported that the singer had appeared only in connection with a film that was being exhibited at the time.

B. Allman said a manager could easily obtain a licence for the appearance of a singer.

C. Perry (Hope Hall Kinema, Liverpool) said it was not the business of the C.E.A. to go to a manager and tell him he was doing wrong if he put on a vocalist. It was a matter for the licensing authorities.

M. Mott Cowan: I take it it is up to our Association to study the interests of our members.

Children's Matinees.

Reporting upon an interview which he and the secretary had had with the magistrates' clerk with regard to pictures shown at children's matinees, the Chairman said it transpired that a misunderstanding had occurred in one or two cases in which the police interfered. They told the magistrates' clerk that the exhibitors were anxious to do all they could to put on suitable programs at children's matinees. They also interviewed the Assistant Head Constable, and he (the Chairman) had had a second interview with that official that morning. The Assistant Head Constable told him that the new London conditions would probably be adopted in Liverpool after the next licensing sessions. In the meantime the whole matter was in abeyance, and instructions had been given that there should be no interference where films passed by the censor were shown. He (Mr. Dovener) hoped that exhibitors would avoid screening any film that might create an unfavourable impression.

Fred Worswick said there was an association—a women's association—going round inspecting films shown to children. The Chief Constable of Wigan had expressed himself as perfectly satisfied with the films shown in that town.

Question of Deputy Firemen.

The Chairman said another point discussed with the Assistant Head Constable was that with reference to the employment of firemen in kinemas. The authorities were anxious that it should be impressed on exhibitors that firemen should be employed as near to the operating box as possible. They had also agreed to grant a temporary licence to one of the staff to act as fireman and wear a fireman's cap during the time the regular fireman was on his holidays. He (the Chairman) considered this a great concession, as hitherto a deputy had to be employed or the fireman had to forego a holiday.

A £100,000 Appeal.

There was considerable discussion in regard to several applications for permission to show slides and make collections in the halls.

Those from the Liverpool Cyclists' Parade Committee and the Walton Children's Treat Fund were refused. Permission was given for the exhibition of slides in respect to Alexandra Rose Day on June 23 and the street collection for the Royal National Lifeboat Institution on June 10, no collections to be made in the kinemas.

After hearing Mr. Brunning, secretary of the Appeal Committee, New Liverpool Maternity Home £100,000 Appeal Committee, the meeting unanimously decided to permit the opening of the kinemas, providing the Appeal Committee secured the sanction of the licensing bench, on Sunday evening, October 7, for performances in aid of the fund.

The Chairman pointed out that a great many influential people were associated with the effort.

Mr. Brunning said they were trying to get Princess Mary to consent to lay the foundation stone of the new hospital. The committee did not wish to ask the kinema managers to give them an entertainment on a weekday because it would not be fair to them. He did not know whether they were in favour of Sunday opening, but it had got to come. The committee was quite prepared to spend money to boom the shows.

The Chairman: Have you any reason to suppose the magistrates will give permission?

Mr. Brunning: I cannot think they will refuse. We shall put the whole strength of our organisation at the back of our application. This is quite the biggest thing attempted in Liverpool for many years.

In informing Mr. Brunning, who retired from the room while the meeting considered the matter, that the application was granted, the Chairman said they had no control over the

(*Continued at foot of page 24.*)

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The Film Renter & Moving Picture News

June 9, 1923.

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founded on the World Famous Opera

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(Continued at foot of page 24.)

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Scene from "The Face in the Fog."

"BRASS," the second Warner Brothers screen classic, which is announced to be trade shown at the West End Cinema on Tuesday, June 12, at 11 a.m., deals with the universal subject—marriage and divorce. The subject is one which is talked about and written about the whole world over. The story is adapted from the novel by Charles G. Norris, and is enacted by an exceptionally strong cast.

"The Woman Who Obeyed."

So many interesting stories have been heard of a film that has been in course of production at the Alliance Studios that the report of its completion on Saturday has whetted curiosity in London film circles. "The Woman Who Obeyed" is the title of the film. The story and production are the work of Mr. Sidney Morgan, who has a number of excellent British productions to his credit, this one having been made for the Astra-National Productions, Ltd. A cast of many popular players enjoying a high position in the British screen world have been brought together for this production. Miss Hilda Bayley has the emotional titular rôle, which calls for an unusually wide range of dramatic expression. Mr. Stewart Rome, whose acting in "The Prodigal Son" has met with hearty approbation in New York, has a strong rôle which he plays with marked strength and feeling. With these, Mlle. Valia, Mr. Gerald Ames, Mr. Ivo Dawson and Mr. Henri de Vries present a striking dramatic ensemble. Little Peter Dear makes an appealing figure of a leading child part. Mr. Morgan has written his story and scenario with great care and attention to dramatic and entertainment values, and his production is one that should be a credit to British production.

"DUSK TO DAWN" PRESENTATION.

The presentation of the W. & F. films trade shown at the Shaftesbury Pavilion is becoming quite a feature. For "Dusk to Dawn" on Wednesday last, Mr. James Forsyth, manager of the Shaftesbury Pavilion, arranged for the doormen and attendants to be dressed as Hindoos, and before the opening of the picture Miss Guelda Dulay, dressed in an Eastern costume, and reclining on a divan, sang "Till I Awake."

Round the L

Activities and Projects

"Hunting Big Game" Campaign Book.

The European Motion Picture Company, Ltd., have just issued in connection with their big London Pavilion success, "Hunting Big Game in Africa with Gun and Camera," an exploitation service book, which may be regarded as one of the most complete publicity services yet offered. The 16-page brochure contains pictures of 48 sheets, 12 sheets, 6 sheets, quads, double-crown posters, folio bills for shop displays, and window cards, so that exhibitors can select with rapidity. An exhaustive series of illustrations gives details of twenty different sorts of program, editorial and advertising blocks, lantern slides and linen banners; while five different kinds of lobby displays, coloured and sepia sets of photographs are available in addition to a range of 18 different kinds of stills. Among the additional accessories offered are a set of three large oil paintings, balloons, a set of 12 cigarette cards depicting different animals, four-page artistic circulars, and a trailer for advance screening. Full directions are also given for staging a tableau of Hunting Trophies of Africa, and what should be very acceptable to musical directors is the list of musical suggestions so successfully carried out at the London Pavilion. In addition, a Press campaign book is given away with the exhibitors' brochure, so that he can have a ready-made paragraph at hand for the local Press.

"Mighty Lak' a Rose."

Exhibitors who did good business with First National's famous Norma Talmadge picture, "Smilin' Through," which photoplay was based on the song by Arthur A. Penn, will be glad to learn that arrangements have been made by the Publicity Department of that renting organisation for an extensive tie-up on "Mighty Lak' a Rose." This Edwin Carewe production, which stars Dorothy Mackail, and is scheduled for prerelease in September, is also based on the well-known ballad by Ethelbert Nevin, composer of the "Rosary." The John Church Company, who are the publishers of this tuneful work, are issuing a special souvenir edition dedicated to the star, and it is anticipated that very large sales will be obtained. There appears to be every likelihood that the melody of this charming number will create as big a furore as did "Smilin' Through," and every endeavour will be made to popularise both the music and the title, both prior to and during the showing of the picture.

First National's Next Two.

On Tuesday, June 12, Associated First National will show in

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ondon Trade.

of the Renting Houses.

their private theatre "Stranger than Fiction," starring Katherine MacDonald, and on June 19 will follow Thomas H. Ince's special production, "Scars of Jealousy," a six-reel feature with Lloyd Hughes, Frank Keenan and Margaret de la Motte featured. Mr. Ince annotates this production as "big in theme, strong in dramatic conflict and unusual in real characterisation," and offers it to exhibitor and public with his personal guarantee.

"The Face in the Fog."

"The Face in the Fog," a Cosmopolitan Paramount production of one of John Boyle's "Boston Blackie" stories, deals with the flight of the Grand Duchess Tatiana from the Russian Bolsheviks. Bringing Crown jewels to America, she is followed and overtaken in New York, where the aid of Boston Blackie Dawson, a reformed crook, is enlisted. This situation develops a series of thrilling chases, fights and tricks. Lionel Barrymore appears as Boston Blackie Dawson, Seena Owen as the Grand Duchess Tatiana, and Lowell Sherman as Count Orloff. The picture, which was directed by Frederick Alan Crosland, will be trade shown by Famous-Lasky on Tuesday, June 12, at the New Gallery Kinema, at 11 a.m.

Another Wonderful Lon Chaney Role.

With the topic of rejuvenation occupying quite a big place in the popular mind, Goldwyn's latest Lon Chaney feature, "A Blind Bargain," can fairly be described as timely. Its plot is concerned with a doctor who believes he has discovered the secret of perpetual youth—but, to complete his investigations, requires a perfectly healthy subject for a final experiment. A young man agrees to surrender himself for the purpose in consideration of the doctor restoring his dying mother to health. Against his sweetheart's wish he goes to the doctor's house on the appointed day—and the last act of the drama is played, to an unexpected end, in the operating room. The big feature of the acting is said to be Lon Chaney's handling of the dual rôle of the doctor and of the deformed victim of one of his earlier unsuccessful experiments for the purpose of discovering the secret of immortality. Even Chaney, it is declared, has not previously achieved so remarkable a triumph in the art of make-up as in this representation of a creature half-man, half-ape. "A Blind Bargain," which is being trade shown in London on Thursday next, is one of the Goldwyn three-months' releases.

Some New "African Films."

I.V.T.A., Ltd., are very gratified at the reception accorded the re-edited and retitled version of "King Solomon's Mines" by exhibitors in London and the south. The provincial trade showings are now taking place, with results which foretell great popularity for Sir H. Rider Haggard's most successful romance when it is released in December next. "Big Game Hunting and Native Life and Customs in Kenya Colony, the Great African Rift, Source of the Nile, etc., etc.," a series of picturesque, novel and thrilling one-reelers (eight in number), have also created much interest by reason of their unique subject qualities—most of the spots never having been filmed before, and some of the queer ceremonies and native habits depicted have certainly not been known to the public here. "The Reef of Stars," H. de Vere Stacpoole's thrilling drama of treasure-trove, piracy, love, hatred and vendetta, has been made into what is said to be a magnificent film by African Film Productions, Ltd. A print has just arrived in London about which its sponsors are confidently enthusiastic. The story is reported to be very fast-moving and varied, and the acting fully equal to every situation. Molly Adair (who was so charmingly natural and appealing in "The Blue Lagoon" by the same author) and Harvey Braban play the leading parts.

Victor Savile, Betty Compson and Graham Cutts during an interval in the making of "Woman to Woman."

Mary Carr in "The Custard Cup."

The popularity of Mary Carr, the actress who made screen history by her characterisation as the "mother" in "Over the Hill," is so widespread that the news of her appearance in another powerful drama will arouse general satisfaction. This is "The Custard Cup," which is being presented by Fox to the trade and press at the London Pavilion next week. Herbert Brenon, who first came into prominence by his masterly direction of the Annette Kellerman spectacles, supervised the filming. In addition to Mary Carr, the all-star cast comprises such players as Myrta Bonillas, Frederick Esmelton, and Peggy Shaw, and the juvenile artistes, Jerry Devine and Miriam Battista.

SOCIETY SEE NEW FILM.

A section of the large gathering outside the New Gallery Kinema, Regent Street, last week which witnessed the trade show of the Granger-Davidson production, "The Scandal," adapted from Henri Bataille's famous play, and starring Hilda Bayley and Henry Victor. Among the celebrities present were the Countess de Saint Aulaire (wife of the French Ambassador), Lady Aberconway, Lady East, Lady Galsworthy, Lady Rhondda, Lady A. Beckett, Lady Ibbetson, Miss Hilda Bayley, Miss Marjorie Hume, Sir Samuel Instone, Sir William Orpen, R. A., and Sir H. Hughes-Stanton, R.A., and Mr. Henry Victor.

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FIRST NATIONAL AND MARGARET LEAHY.

To be seen in Comedy First.

WHEN Margaret Leahy came out the winner in the national "Daily Sketch"-Norma Talmadge Prize Beauty Competition last year, it was announced, and intended, that, as the protegée of that First National Pictures star, Miss Leahy should be seen here in the rôle of Aggie in Joseph M. Schenck's Norma Talmadge production, "Within the Law," which will be distributed by Associated First National Pictures.

That this plan for Miss Leahy's initial screen appearance in a First National release is not, after all, immediately to eventuate is due to the fact that on the young prize beauty's arrival at the Talmadge studios in Hollywood it was found when she began to work that her immediate bent lay rather in the direction of comedy (as is the case with the sister First National star, Constance Talmadge) than towards serious drama. Whereupon Mr. Schenck decided, in consultation with Norma Talmadge, that it might be unfair to Miss Leahy to plunge her at once into a dramatic rôle of the calibre of Aggie without adequate preparation and training, for which the necessary time lacked unless the filming of "Within the Law" were unduly delayed.

It was therefore decided that until Miss Leahy had opportunity for more intensive dramatic training, and a part in a Talmadge production for Associated First National release, her initial flair for comedy should be indulged, and here good fortune once more came to the young Londoner's lot in the very unusual opportunity that just then offered in the rôle of leading woman to Buster Keaton, who was just about to depart from his previous practice of starring in two-reel comedies, and to make a full-length comedy, "The Three Ages," in which Miss Leahy will be seen, both in America and the United Kingdom.

This new, although, it is believed, only temporary change of plan, has deprived Associated First National Pictures, Ltd., of the privilege of exhibiting Miss Leahy's first pictures here, due to the fact of the Keaton comedies not being handled by First National. Thus, like the supposedly well laid plans of mice and men, those of Associated First National for presenting England's fairest daughter on the screen in a Norma Talmadge production, for the delectation of the people who elected her to the proud position of winner of the "Daily Sketch" competition, will not immediately take place.

QUALITY FILM PLAYS IN AMERICA.

Third Series Now Complete.

WHEN Quality Film Plays, Ltd., started production of short plays 18 months ago, under the direction of Mr. George A. Cooper, it was stated that the object of the company was to demonstrate that it was possible to produce in this country film plays that would stand comparison with any productions in the world, and at the same time offer in their series a clean, healthy entertainment that would be satisfying to all classes of kinema patrons.

The release of the first 13 of Quality Plays in this country and the flattering attention with which the playlets have been received, have justified the company's ambitious contention. This, however, is not the whole of Quality's success. The company has disposed of its first 13 plays in the American market at a substantial figure for cash. The American rights of the plays have been bought outright by one of the largest distributing houses in the United States, and the report upon them is to the effect that the direction, quality of production, and lighting are admirable, and that there has never before been presented to the American market a series of British films that has equalled these Quality Plays.

The third series of Quality Plays is now complete, and will be shown to the trade at an early date. This new series of six two-reelers is reported to show a great advance on the plays that have been sold to the American market, and contains effects that have never yet been attempted by British producers.

140 PER CENT. PROFIT.

GRANGER'S have received the following enthusiastic letter of appreciation from Eric M. Boulby, of the Regent Super Cinema, Portsmouth: "*Re* 'Dr. Mabuse.' I am glad to tell you that we did very good business with this film; in fact, we made about 140 per cent. profit on our outlay. It is a pity there are not more films of this description on the market."

C.E.A. MEETING AT LIVERPOOL—*Continued.*

kinemas, but they could give a Sunday show if they wished. That meeting had simply sanctioned the opening of the premises. As soon as they knew the magistrates' decision they would be able to ascertain how many halls would agree to open.

Mr. Brunning expressed thanks, on behalf of his committee, for the C.E.A.'s co-operation.

Progress of Tax Campaign.

Dealing with the campaign against the Entertainments Tax, Alderman Trounson gave details of the meeting at the House of Commons, when about two hundred members, representing all parties, attended. The statement that the entertainment industry was not united in its opposition to the tax was incorrect. "We are absolutely united in what we are asking the House of Commons to do for us. Sir Alfred Butt is now prepared to support the De Frece scale, as it is absolutely impossible to get a reduction of 50 per cent. this year and 50 per cent. next year. The resolution passed at the meeting was to the effect that the trade still asked for the abolition of the tax, and assured the Chancellor that the minimum we would take would be the De Frece scale. I am not going to defend the De Frece scale, but we are getting something and not losing sight of abolition. It is no use going to the Chancellor and asking him for ten millions in one year. The division on the question in the Commons will probably be taken the week after next. In the meantime, despite what you may read in the Press, I assure you we are absolutely united." (Hear, hear.)

Secessions.

The resignations from membership of the branch of the Scala, Liverpool, and the Claughton Picture House, Birkenhead, were reported. No reason was given for this action by these well-known houses. It was intimated that they would be worse off than if they remained members.

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"A GREAT BRITISH FILM"

Is the Unanimous Verdict of the Critics on

THE SCANDAL

By Henri Bataille

GRANGER - DAVIDSON SPECIAL PRODUCTION
Produced by ARTHUR ROOKE. Photographed by Leslie Eveleigh,

with

HILDA BAYLEY
AND HENRY VICTOR

"THE DAILY NEWS."—In its settings and production generally "The Scandal" is an effective film.

"THE SPORTSMAN."—The film is a credit to Messrs. Granger-Davidson, being perfectly photographed and excellently produced.

"THE FILM RENTER,"—Excellent British picturisation of famous stage success. The settings of this picture are an absolute delight to the eye. "The Scandal," does not, however, depend upon mere settings, beautiful as they are, for its success, as it has a well-told story acted with unusual sincerity by Hilda Bayley, Henry Victor and Vanni-Marcoux.

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GRANGER'S EXCLUSIVES, LTD.

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TRAPPED I

A Great Love Story told in

The Great Scene of the Explosion in the Pit, which is followed by a tremendous fire and the flooding of the mine, is a triumph of realism, and is, without doubt, the greatest sensation yet accomplished on the screen.

Controlled throughout b

GRANGER'S EX

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N THE MINE

the Bowels of the Earth.

TRADE SHOWS:

LONDON
New Gallery Kinema, Regent St., W., Wed. June 13, at 11-15 a.m

GLASGOW
Picture House, Sauchiehall Street, Thursday June 14, at 11 a.m.

MANCHESTER
Deansgate Picture House, Deansgate, Friday June 15, at 11 a.m

LEEDS
Scala Picture House, Friday June 15, at 11 a.m.

LIVERPOOL
Prince of Wales Picture House, Tuesday June 19, at 11 a.m.

SHEFFIELD
Grand Picture House, Tuesday June 19, at 10-45 a.m.

BIRMINGHAM
Picture House, New Street, Wednesday June 20, at 11 a.m.

NEWCASTLE
Picture House, Grey Street, Thursday June 21, at 11-15 a.m.

NOTTINGHAM
Picture House, Long Row, Friday June 22, at 11 a.m.

BRISTOL
Picture House, Tuesday June 26, at 11 a.m.

CARDIFF
Cinema Exchange, Tuesday June 26 at 3 p.m.

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HILDA BAYLEY

in

The Scandal

By HENRI BATAILLE.

GRANGER-DAVIDSON SPECIAL PRODUCTION.

Mr. G. A. ATKINSON in "THE DAILY EXPRESS":

"Miss Hilda Bayley, 'The English Norma Talmadge,' is one of the few British Film Actresses who can 'hold the screen' by sheer force of feminine appeal.. She makes the most of this gift in an English-made Photo-play version of 'The Scandal,' the Henri Bataille drama.

"THE SCANDAL" MEANS BIG BUSINESS!

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CHERRY KEARTON'S

WILD LIFE ACROSS THE WORLD"

PRESENTED BY
INTERNATIONAL CINE. CO.

The Film Herald & Moving Picture News.

Read this letter from Cherry Kearton

Explorer & Big Game Hunter

101, WARDOUR STREET,
W. 1.

Gentlemen,

The real adventure film of Travel in the Wilds, has at last become a first rate attraction to millions of Cinema goers.

Twenty years in the Wilds of the World have provided me with the most complete and exciting film record ever taken, and I believe that their exhibition will add to your patrons, thousands who have never yet attended Picture Theatres.

I have travelled 50,000 miles for "WILD LIFE ACROSS THE WORLD" walking on one occasion from the East Coast of Africa to the West, through the Wilds of Borneo among the Head Hunters, in India among the Tigers, and in the Rockies among the grizzlies.

Every animal I photographed was living in its natural home, and all peoples I have filmed are living to-day as I filmed them.

The International Cinematograph Corporation, Ltd., have prepared a big poster publicity campaign to assist in putting the picture before the public, and I shall be also pleased to assist if required by Lecturing to my films under arrangements with the distributors.

I wish you success,
Sincerely,

Cherry Kearton

TRADE SHOWS:

LONDON.—Own Theatre, Tuesday, June 12, at 11 a.m. and 2-30 p.m., and Wednesday, June 13, at 2-30 p.m.

BRISTOL.—Own Theatre, 70, Park Street, Sunday, June 17, at 3 p.m.

CARDIFF.—Cine Exchange, Friday, June 22, at 3 p.m.

BIRMINGHAM.—Own Theatre, 1-5, Hill Street, Sunday, June 10, at 7 p.m., and Monday, June 11 at 11 a.m. and 3 p.m.

SHEFFIELD.—Grand Picture House, West Bar, Tuesday, June 12, at 11-30 a.m.

NOTTINGHAM.—Mechanics' Hall, Wednesday, June 13, at 11-30 a.m.

LEEDS.—Cine Exchange, Friday, June 15, at 10-30 a.m.

NEWCASTLE.—Stoll Picture House, Wednesday, June 13, at 11-15 a.m.

GLASGOW.—New Savoy, Thursday, June 14, at 11 a.m.

BELFAST.—Panopticon, Tuesday, June 19, at 11-30 a.m.

MANCHESTER.—Theatre Royal, Wednesday, June 13, at 11 a.m.

LIVERPOOL.—Prince of Wales, Thursday, June 14, at 11 a.m.

DUBLIN.—Sackville Picture House, Friday, June 22, at 11-30 a.m.

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Trade in the Yorkshire Territory.

Renters and Cinema Exchange Trade Shows—Exhibitors and Summer Time—Renters and Their Returns.

From our Leeds Correspondent.

NOT much has been heard this last few weeks of the question of the Yorkshire Kinema Exchange at Leeds and its loss of revenue from trade shows and the consequent serious position threatening the Exchange; but the matter has not been overlooked by the directors, who are fully alive to the position. Now comes good news for those who really appreciate and make use of the Exchange as it should be made use of. Mr. G. F. Lund, chairman of the directors of the Exchange; Mr. Herd Oates, and Mr. H. A. Whincup were in London two days last week as a deputation from the Exchange directors calling upon the heads of renting firms to ask that greater support be given to the Kinema Exchange in this matter of trade shows.

As previously outlined in the Yorkshire notes of the FILM RENTER, the practice has grown during the last 12 or 18 months among some of the local managers of the big renting firms to take shows outside the Exchange to the one or other of the new super-kinemas in the city, with the result that the Exchange has suffered a very serious loss of revenue.

The Exchange directors and a very considerable body of exhibitors and others in the trade considered that at least a fair share of patronage should be given to the Exchange by the renters, and it is, therefore, very pleasing to be able to record that this Leeds deputation was very sympathetically received by the renters "heads" in London, who have promised that, in future, every possible support will be given the Exchange, assuring at least the fair share of patronage hoped for.

It now remains for the renters' local managers to carry out advice and instructions with sympathy and good will; the Exchange directors to see that, without fail, the renters are assured of good projection and other adequate arrangements; while, as hinted at a private luncheon in Leeds last week, it is up to the exhibitors to rally round and encourage the renters by attending the shows—even to neglecting billiards and smoke-room games!

If this is done the Kinema Exchange and its directors and friends need have no fear for its finances.

A Pessimistic Exhibitor.

The cold and unseasonable weather so far experienced this remarkable "summer" is doing well for the exhibitor, but "what if summer comes?"—to vary the popular expression. A party of exhibitors were discussing the recent sale-price of a well-known Leeds kinema, and one ventured the opinion that the hall had gone cheap. "Cheap!" said one well-known exhibitor. "Wait till the real hot weather comes. There'll be some kinemas to sell cheap. Two or three months will knock them down like flies in winter time." Things may not be too good, but it is sincerely to be hoped they are not so bad as that.

Some Consolation.

Both renting and exhibiting sides of the business in Yorkshire—perhaps particularly the renting side—are experiencing lean times, but from various reports one hears from visitors to this territory, perhaps we are not so badly placed as we might be. "Tommy" Ashworth, a well-known figure in the Cardiff Kinema Club, was in Leeds last week, and in his opinion things are not nearly so bad in Yorkshire as in South Wales. That is some little consolation, but, unfortunately, it brings little "grist to the mill," and is not very materially helpful.

Renters and Their Returns.

During the last few months, I hear, many renters' representatives on this territory have had reason to be anxious over their returns, which have been considerably under standard of late as compared with other territories. There are many circumstances to explain this, but there is one that may not be always obvious to headquarters in London. That is, that whereas in many territories exhibitors have switched on to the two-feature bill, the Yorkshire exhibitors for the most part will not have it. And when the Yorkshire exhibitor says "no," he means it, and takes some moving. That alone accounts for many Yorkshire renters' returns being low as compared with the returns from other branches.

Arthur Cunningham and the Tax.

Failing total abolition of the Entertainments Tax, Mr. Arthur Cunningham says the trade would welcome the Sir Walter de Frece scale. He says that under that scale the public would benefit to some extent, and gives the following figures, illustrating how the present shilling seat would cost 9½d. Present scale: admission 9d., tax 8d.; total 1s. New scale: admission 8d., tax 1½d.; total 9½d.

Best Things From the Renters.

Mr. Ernest Tyler, of Pearl Films, saw the latest Chaplin film, "The Pilgrim," privately in town last week, and he considers it a worthy successor to "The Kid." It is about twice as long as "Pay Day." Release date in Yorkshire, September 3.

"This Freedom," the latest Ideal winner, is to be trade shown by Mr. Davies at the Majestic next Wednesday, and "Jealousy" (featuring Matheson Lang) the following Wednesday.

Alec. Tinker, of Pathé Frères, had a great time with his "Life of the Prince of Wales" film last week in Yorkshire. Now he is busy with "Plunder," which features Pearl White as serial "star" once more. Another fine Pathécolor production is due shortly.

George Stone, of F.B.O., hopes to arrange a visit to Leeds shortly of Margaret Leahy, the Norma Talmadge protégé and winner of the big beauty competition, in connection with his forthcoming offering of "The Three Ages," in which she stars with Buster Keaton.

Don't forget the trade show of "Love, Life and Laughter," the latest Welsh-Pearson acquisition by Gaumont, at the Majestic next Thursday. Betty Balfour, of "Squibs" fame, will make it worth while.

"Showmanship."

This question of bad or indifferent business reminds me that all too often the exhibitor has only himself to blame for bad business. Only the other day I heard of an exhibitor not a

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hundred miles from Leeds who, having booked a film like "Orphans of the Storm," probably at a figure he is not usually in the habit of giving, was content to do nothing more in the way of extra publicity than to have written in chalk on the causeways in front of and near his house: "'Orphans of the Storm,' showing to-night." That is not showmanship, and while I do not know how that exhibitor came out on the week, I cannot think that he would do well.

Giant Sweep for the St. Leger.

The Yorkshire kinema trades, I hear, are to organise a big St. Leger sweepstake between now and the end of August. The idea is only now being projected, and for further details watch the FILM RENTER. Briefly, the scheme is this: The Yorkshire trade was, owing to inclement weather, unlucky with a kinema gymkhana last year, and the revenue people, having no conscience, are claiming about £200 in Entertainments Tax. The trade also needs something short of £100 to complete the £250 guaranteed to the Lord Mayor of Leeds for teas to the necessitous mothers at the Leeds Babies' Welcome. About £300 altogether is wanted, and the idea is to raise this by means of a giant sweepstake. In this sporting effort the aid of the trade throughout the country is to be enlisted. Further particulars will be announced in due course. It is sufficient to mention that applications for books are already coming in—and not from Yorkshire alone. How news, even in the rumour stage, spreads.

Pictures of the Prince.

Mr. Noel Rhys, the new general manager of the Majestic Picture Theatre, Leeds, has quickly settled down in his new job, and is just as quickly making friends in Leeds. The visit to Leeds of the Prince of Wales yesterday week gave him his chance, and he took it with both hands. The "Majestic News" cameraman spent a busy forenoon and early afternoon taking pictures of the Prince, and these were screened the same night at the Majestic. Special Press advertising and a big sheet across the front of the Majestic drew the attention of the public to this special attraction and good houses were thus attracted. Pathé's "Incidents in the Life of the Prince of Wales" also proved very popular.

"Billy" Greenfield, of the Scala, also had his cameraman, George Lodge, out, and some very good pictures were taken and have been shown this last week.

An Unfortunate "Clash."

Mr. Arthur Cunningham, as a member of the Entertainments Tax Committee, expected to spend a busy week or few days this week "lobbying" members in the House of Commons, but a last-minute change of plans postponed the effort to next Monday, which, unfortunately, means a clashing with the Margate Conference—unless all members of the Committee, like Mr. Cunningham, have arranged or do arrange to see their members before the 11th!

Hubert Isaacs Back in Leeds.

There are some interesting changes to record in the Yorkshire trade this week. Mr. Charles Metcalfe, the Yorkshire manager of Walturdaw's, is relinquishing his position and a familiar and popular figure in Yorkshire trade circles returns to his old territory in Mr. Hubert Isaacs, formerly of Fox Films and Goldwyn's in Leeds, and more recently with the latter firm in London. Mr. Isaacs came down from town last Monday and took over almost immediately. Seen shortly after his arrival in the city, Mr. Isaacs expressed himself as highly delighted to be back among his old Yorkshire friends, and will welcome a visit from any who pop in to see him at the Walturdaw office in King Charles Croft.

New Stoll Offices.

Queen Victoria Street, which at one time seemed to bid fair to be the film street of Leeds—very convenient it was to the Exchange, too!—is gradually being cleared of film offices. Indeed, I doubt if it will be a film street any longer next year. The latest renting office to go is that of Mr. Ralph Hanbury, the Yorkshire manager of Stoll Films. The lease of the premises he has occupied for a number of years terminated last month end, and June 1 saw him installed at very short notice in new offices at 121 Vicar Lane, Leeds, near the bottom of the Grand Arcade.

Managership for Wm. Dalton.

Mr. William Dalton, a well-known and popular little figure in the Kinema Exchange, formerly manager of the Picturedrome, Hunslet, and the Picture House, Morley, has been appointed manager of the Picture House at Silsden for Mr. Briggs, and he started his duties there last Monday. In the business for many years on both sides, Mr. Dalton should do well in this Silsden house.

Thieves in a Batley Kinema.

Thieves broke into the Victoria Hall Kinema at Batley the other week-end, gaining an entrance to the office by bursting one of the panels of the door. A determined effort was made to force the safe, which, although damaged, remained intact. The intruders broke into a case used for storing chocolate and other sweets and helped themselves to the contents. Otherwise their exploit was fruitless.

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in CHAINS

PROVINCIAL TRADE SHOWS:

LIVERPOOL:
Prince of Wales Pic. House, Friday, June 8, at 11 a.m.

BIRMINGHAM:
New Street Picture House, Sunday, June 10, at 7 p.m.

LEEDS:
The Majestic, Tuesday, June 12, at 11 a.m.

NOTTINGHAM:
Mechanics' Hall, Thurs., June 14, at 11 a.m.

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Deansgate, Manchester

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

"The Film Renter" in the North: 500th Number—Mark's Films First Production—Filming the Blackpool Carnival—Pearl's "Pilgrim"—The Hepworth Trio.

By "THE FILM RENTER" REPRESENTATIVE

THIS is the 500th number of the FILM RENTER AND MOVING PICTURE NEWS which, under the first part of that title, was born in Manchester nearly ten years ago. Though for nearly half that period the journal has voiced the interests of the whole national film trade, it has always been specially concerned with the great Northern stronghold in Lancashire, and never more so than to-day. The territory operated from Manchester is a very vital factor in the success or otherwise of picture propositions, and it is the constant aim of the FILM RENTER AND MOVING PICTURE NEWS now, as in the past, to give a full and faithful reflection of trade doings and opinions in this centre.

We shall begin shortly a new series of articles, under the general heading of "Live Lancashire Kinema-men and Their Halls."

Advent of New Renting Firm.

As announced in these notes last week, Mr. Maurice Carr (late with Allied Artists) is entering the ranks of the independent renters in Manchester as the head of Mark's Films, 28, Deansgate. The first production on the program (of which Lancashire trade show dates will appear shortly) is entitled "Between Love and Power," which is said to be a thrilling drama of modern times with a strong heart interest.

Filming Blackpool Carnival.

For what is claimed to be the biggest carnival ever held in this country—that which begins to-day in Blackpool and lasts a week—Mr. Saul Harris, of Capitol Productions, is arranging an unique pictorial record. In addition to a large and varied collection of film photographs taken at different points in the street, aerial cameramen are to be employed to "shoot" the chief events from an altitude over the town—and the sea. The carnival will last from to-day till next Saturday, which will enable the company to supply three entire changes per week, beginning from Monday night. These pictures will undoubtedly form one of the most interesting series of topicals ever filmed by a British concern.

Burlesquing a Burlesque.

When Douglas Fairbanks's version of "The Three Musketeers" first appeared it was seriously doubted whether anyone would ever after attempt a caricature of that famous book, seeing that Fairbanks had achieved such a bustling caricature of it himself. But now Max Linder has come forward with a burlesque of Fairbanks in a film called "The Three Must-Get-There's," which is in the Allied Artists' current program. This comedy, together with Nazimova in "Salome," was shown at a special private show at the Theatre Royal on Saturday last, and both films are on public exhibition at the Royal this week. The pair make an admirably contrasted bill.

"The Pilgrim": An Autumn Tonic.

Now that the builders and decorators have departed Mr. Lew Harris has, in the Pearl offices in St. Mary's Street, one of the finest and best equipped film establishments in Manchester. Mr. Harris is also naturally very pleased about the prospect of handling "The Pilgrim" for his territory. Bookings may not be too brisk on ordinary output just at present—either here or anywhere else. But for what we are about to receive may the Lord make us truly thankful. It is anticipated that "The Pilgrim," the new four-reel Chaplin comedy, will provide a splendid fillip for the autumn trade. Another crowded hour of glorious life and laughter (such as we had in "The Kid") is what exhibitors and their patrons everywhere are straining their eyes for; and Mr. Harris is confident that in this production showmen have coming a certain house-packer and queue-provider.

More "Pearls."

"The Pilgrim" is to be trade shown in Manchester on Friday, June 22, and in Liverpool on Monday, June 25. It will be released in the provinces on September 3, and Mr. Harris hopes to be able to kick off with an extended run at a city house. Some of the other contents of the bag which Mr. Tom Davies brought home recently from America have already been noted in these pages. His Manchester representative has seen them all, and is especially attracted to "Jacqueline," a drama, featuring Barney Sherry, Marguerite Courtot, and Baby Helen Rowland, which is to be released early in the autumn.

Four New Fox Films.

Mr. R. S. Dawes, manager for the Fox Film Co. here, is promising himself a busy time for the next four weeks. Beginning with Tuesday (June 12) he has booked four successive Tuesday trade shows at the Oxford Street Picture House for a quartette of special Fox features, of which he has just received particulars. The first is entitled "The Custard Cup," an adaptation of a popular American novel, featuring Mary Carr. This will be followed by "The Love Image," said to be a particularly strong drama. Then comes a five-reel super-comedy, starring Lupino Lane, called "A Friendly Husband." And last, but not least in its sentimental appeal, is "The Village Blacksmith," a screen version of Longfellow's famous poem. Mr. Dawes is convinced in advance that all these four will make outstanding pay-box propositions for Northern exhibitors.

The Hepworth Trio.

Mr. Tom Chilton, manager of Imperial Films, is just now speculating as to the amount of public favour which will be bestowed on the latest Hepworth trio of pictures when they are released here in the near future. It was a piquant series of trade shows which the Hepworth Co. gave at the Alhambra a few months back, but it is doubtful if any three exhibitors anywhere would be agreed as to the relative entertainment values of the features shown. "Mist in the Valley" seems to be marked out for special approval among the class which likes a criminal case woven round a sympathetic heroine. "Lily of the Alley" (in addition to having a good low comedy subject as its basis) is an interesting experiment in doing away with sub-titles—and the perception of film patrons may be quicker than some exhibitors give it credit for; while "Pipes of Pan" may register a surprise success in districts not, as a rule, drawn to anything "fancy." The fate of this trio in Lancashire will be instructive to watch. Meanwhile, admirers of all work which comes from the Hepworth studios will be curious to learn how Mr. Hepworth's new version of "The Cobweb" and "Comin' Through the Rye" will work out.

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The topic in every house in the North of England.

The Finest and Best Films of all the Principal Events at the

Blackpool Carnival

Will be those supplied by us.

WE have exclusive rights for filming from the air, in addition to camera-men stationed at all the leading positions in town.

Special arrangements have been made for printing the copies in Blackpool the same day to avoid delay.

First Pictures of 500 feet approx. ready Monday, June 11.
Second Pictures of 500 feet approx. ready Wednesday, June 13.
Third Pictures of 500 feet approx. ready Friday, June 15.
Fourth Pictures of 500 feet approx. ready Monday, June 18.
All applications dealt with in strict rotation.

Further particulars and prices from :

CAPITOL PRODUCTIONS, Ltd.,
49 Deansgate, MANCHESTER.

Wires: "Colplay, Manchester." 'Phone. City 1693.

MANCHESTER TRADE—*Continued.*

Mems. of the Moment.

A film which, according to Mr. Harry Maxwell, of the W. & F. Film Service, here, "out-Sheiks the Sheik," is to be shown by this company at the Piccadilly, next Wednesday. It is entitled "Tents of Allah," and is officially described as the "love story of a bandit Sheik whom men hated and feared and women feared and loved." Monte Blue takes the chief part, and he is supported by Mary Alden. "Tents of Allah," I notice, is further described as "an encore picture," by which is meant, I suppose, one the public will want to see again.

* * * *

Mr. Horder, Springer's representative in the North, is not likely to get tired for want of a seat or two in his office at Corporation Street. The firm have now upwards of 50 varieties of kinema seating among their specialities, many of them of entirely new design.

* * * *

The new Samuelson sporting picture, to which reference was made last week, is to be trade shown by Mr. E. B. Hyde, of Primus, at the Deansgate Picture House on Wednesday next, June 13, at 11 a.m.

* * * *

Associated First National, which is now housed in Great Ducie Street, is about to take over more extensive premises at Orme's Buildings, Parsonage.

* * * *

The Lord Mayor of Manchester was present at the first performance of "Tol'able David" at the Gaiety.

* * * *

By an oversight it was stated last week that the Walturdaw trade show of "Only a Shop Girl" took place, as advertised, at the Gaiety on the previous Tuesday. This was not so. Owing to non-arrival of the film Walturdaws were compelled to postpone the show, which is now announced to take place at the Theatre Royal on Thursday, June 28, at 11 a.m.

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FRANK CROSS PROMOTED TO CARDIFF.

ASSOCIATED FIRST NATIONAL PICTURES announce that Mr. Frank Cross, who was formerly in charge of the Accounts Department at 37-39, Oxford Street, has left to take up the duties of branch manager in the Cardiff area. Mr. Cross's long experience of film trade matters should stand him in good stead in his new capacity, and it is certain that the many Welsh exhibitor friends of First National will extend to him the same happy co-operation for which they have been notable in the past.

We are asked to assure them that that famous First National motto of a "square deal without argument" will be carried out by the new branch manager, who, after all, as his name might imply, hopes to be "frank" with exhibitors, but never "cross."

DEATH OF ALBERT PESCE.

THE sudden death of Albert Pesce is announced from New York. He was the chief musical director for D. W. Griffith's productions, including "One Exciting Night," "Orphans of the Storm," and "Way Down East." After the showing of D. W. Griffith's last film, "The White Rose," at the Lyric Theatre, he had a nervous breakdown, and he expired in New York on Saturday at the age of 54. Many friends, both in England and America, will learn of his death with deep regret.

J. H. Maitt announces that he has severed his connection with Maitt and Myers.

PARKSTONE.

BLACKPOOL CARNIVAL

(Super Topical).

1000 – 1200 feet of Interest—
Fun—and Pageantry.

THE BIGGEST EVENT OF THE YEAR, and sure to get the "House Full" Boards Going.

Released June 18.

Write, Wire, or Phone for Dates and Prices at once.

DO IT NOW.

PARKSTONE STUDIOS, LYTHAM.

Telephone 310. Telegrams "Parkstone."

"SOULS FOR SALE" IN THE PROVINCES.

GOLDWYN, LIMITED, on June 15, will hold the first of a series of provincial trade shows of "Souls for Sale," its "behind the scenes" story of Hollywood life, which have been arranged in the first place in response to definite requests from exhibitors, and in the second for the purpose of demonstrating the exploitation possibilities possessed by this film. At the Pavilion, Marble Arch, where the successful West End presentation season is now in its second week, the musical setting and the realistic effects employed, particularly in the circus scenes, have been generally commended. They will be reproduced during the provincial tour of the subject under the charge of H. E. Kessler Howes, exploitation manager for Goldwyn.

PICKFORD-FAIRBANKS LOT BUZZING.

THE Pickford-Fairbanks studio will be a place of perpetual activity during all the present year, according to the production plans which have just been announced. Even though Mary Pickford expects to finish "The Street Singer," her new picture, by the end of this month, there will be no let down, as it is expected that Doug's newest contribution, "The Thief of Bagdad," will be in full swing by that time.

Gigantic sets for this spectacular production are now rising with almost the same magic as will be expressed in the film itself, with its magic carpets, genii, fantastic adventures and Arabian Nights flavour. One of the features of the new Fairbanks picture will be the one-and-a-half acre concrete plaza round which will be erected the building of Bagdad.

With the finish of her present production, Mary will plunge

SCENE FROM "THE STREET SINGER."

into a new picture, either "Dorothy Vernon, of Haddon Hall" or "Faust," for both of which she has scenarios. This will be in accordance with her plans as announced early in the season, to do two pictures while her husband is completing one, thus supplying a larger output for the Allied Artists Corporation, which releases the photoplays of these two stars.

It is also expected that Jack Pickford will soon start production on a new film play. At present he is awaiting the preparation of a story of the Kentucky mountains somewhat similar to previous films which have proved excellent vehicles for him.

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V & F
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A great Star
Pola negri
in her greatest film
"MAD LOVE"
at the
LONDON PAVILION
FRIDAY
JUNE 15TH at 3 p.m.
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74-76, OLD COMPTON ST. LONDON. W.
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GREAT EXPLOSION SCENES IN BIG MINING FILM.

There are many exciting incidents in the realistic film of a miner's life, entitled "Trapped in the Mine," which Grangers will present to the trade at the New Gallery Kinema, Regent Street, W., on Wednesday, June 13, at 11–15 a.m. All the thrills of a miner's life, with its hopes and fears, its joys and its tragedies, are vividly told in the film. The underground scenes in this film are said to be a triumph of realism. An all-star cast includes the beautiful Continental actress, Liane Haid.

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AFRICAN FILM PRODUCTIONS LTD.

Have Pleasure in Announcing the

PROVINCIAL TRADE SHOWS

Of the Re-issue of the Most Successful Film of any of the Thrilling Romances by SIR H. RIDER HAGGARD, K.B.E.

PALL MALL GAZETTE says: "Acting . . . . is superb. Wonderfully-arranged Elephant Hunt . . . Battle Scenes . . . Court of King Solomon . . . make one only too eager to see the film again."

KING SOLOMON'S MINES

DAILY TELEGRAPH says: "Re-edited so efficiently that it has all the interest of a novelty."

RELEASE IN DECEMBER

"KING SOLOMON'S MINES" will be preceded by One Reel of a Wonderful and Unique Series **"BIG-GAME HUNTING AND NATIVE LIFE AND CUSTOMS IN KENYA COLONY"** (BRITISH EAST AFRICA).

NOTTINGHAM: Mechanics' Hall, June 12, 11 a.m.	**CARDIFF:** Olympia, June 15, 11-30 a.m.	**BRISTOL:** Savoy, June 17, 3 p.m.
SHEFFIELD: Grand Picture House, June 20, 11-30 a.m.	**GLASGOW:** La Scala, June 29, 11 a.m.	**NEWCASTLE-ON-TYNE:** Date will be announced later.

PROVINCIAL REPRESENTATIVES:

LANCS., CHES., and N. WALES: Kilner's Exclusive Films, Ltd., 32, Cathedral Street, Manchester.

YORKS and NORTH LINCS.: Kilner's Exclusive Films, Ltd., 18, Queen Victoria Street, Leeds.

MIDLAND COUNTIES: Kilner's Exclusive Films, Ltd., 43, Temple Row, Birmingham.

FOUR NORTHERN COUNTIES: H. A. Whincup, 77, Westgate Road, Newcastle-on-Tyne.

SCOTLAND: Bandon Trading Co., 132, West Nile Street, Glasgow.

IRELAND: Express Film Agency, 7, Commercial Buildings, Dame Street, Dublin.

S. WALES and WEST of ENGLAND: Tilney Bros., Ltd., 34, Windsor Place, Cardiff

Sole Agents:

The International Variety & Theatrical Agency Ltd.,

3, LEICESTER STREET, LEICESTER SQUARE, W.C.2.

'Phone: Regent 2620 (3 lines) 'Grams: "Affiltrus, Westrand."

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POLA NEGRI IN "MAD LOVE"

The next big W. & F. trade show is "Mad Love" at the London Pavilion, on June 15, at 3 p.m. Pola Negri's rise to fame has been meteoric. There are very few stars who have captured the fickle fancy of the picture-going public in one bound as she has, and "Mad Love" gives her a fine opportunity.

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BAVU

Presented by

CARL LAEMMLE

with

WALLACE BEERY
ESTELLE TAYLOR
FORREST STANLEY
SYLVIA BREAMER
JOSEF SWICKARD

Directed by

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"It is incomparably the finest motion picture of its kind I have ever seen" W. A. Match. in 'The Daily Graphic'

"George Pearson has achieved his Masterpiece..... Betty Balfour is more talented than many of the American Stars who are World famous" E.A. Baughan in 'The Daily News'

Will give Betty Balfour's work the distinction which Chaplin achieved by his acting in 'The Kid'.
Walter Webster in 'The Sunday Pictorial'

AND EVERY NEWSPAPER NOTICE HAS SOMETHING EQUALLY NICE TO SAY ABOUT BETTY BALFOUR

in

GEORGE PEARSON'S

"LOVE LIFE and LAUGHTER"

WELSH-PEARSON PRODUCTION

Sole Distributors

"Gaumont"

The Evening News

Allegro to America.

By the few arrangement I have made... Messrs. Welsh and Pearson are once again in association with their old friend Gaumont's, and the picture which is chosen to inaugurate the... Welsh-Pearson have ever done. It leaves no doubt that American film with no advantage to be technically more elaborate than obe... usually sees in British pictures.

Captivating Betty Balfour.

As for Miss Balfour, in "Love, Life and Laughter," not a few people there are who have not fallen deeply under the spell of her pretty face, clever comedy and sympathetic human feelings must surely be captured now.

The story of the film is a simple matter, but its handling is unconventional and it would be a pity to give the plot away. But there is no harm in saying that Miss Balfour appears as a chorus girl who achieves the ambition of her life. The film contains some remarkably good outdoor scenes of London at night-time. It is rather more serious than Miss Balfour's other films, perhaps, but it is an opportunity to see how versatile the little actress is

THE DAILY GRAPHIC.

THE WORLD OF MOTION PICTURES.

Screen's Finest Romantic Comedy—Brilliant Success of New Betty Balfour Film.

By W. A. MUTCH.

THE new Betty Balfour comedy drama, "Love, Life and Laughter," privately [illegible] is unreservedly the finest motion picture of its kind I have ever seen.

[illegible] hardness—due to the creaking mechanism of their production—which fails to [illegible] the complete sympathies of an English audience.

In Love, Life and Laughter," Mr. George Pearson, world's finest human producer to the world, has written a story so beautiful, so true in sentiment, so rich in laughter, so delicately built together in perfect pattern of light and shade, that it is a revelation of the flexibility of the art of the screen.

The Art of George Pearson.

Mr George Pearson, no former occasions, has given hints of genius in "Love, Life and Laughter" he has come into his kingdom. He has come to the perfect technique. Technique is so nearly perfect throughout the film as to study producing here is so forgot in the compelling power of his narrative. [illegible] it should be. The story is so fortunate in having in Kay and a master actress to [illegible] in Kay and a master actress to [illegible] in having in Kay and a master actress to [illegible] of any who realises that sincerity of emotion and brilliance of spectacle must be wedded together.

Brilliant Betty Balfour.

Brilliant Betty Balfour, Love, Life and Laughter" is the story of Love, Life and Laughter" is the story of really great stories ambitious that is simple as all really great stories must be. [illegible] and the youthful dreams and ambitions of love, [illegible] and fail—all tears, all laughter—of two [illegible] fastened and [illegible] in the character of Tip Toes, is Betty Balfour's finest performance to date. Betty Balfour in the character of Tip Toes, is [illegible] herself. Her art is finished and its [illegible] is a great comedy actress today. There is no one who can more wonderfully portray the [illegible] pleading for her sweetheart. And no one who can more wonderfully portray the irresistible [illegible] of youth or show personality stands out more vividly from the screen

The Daily News

A BRILLIANT SUCCESS.

George Pearson is one of the few artist producers of the world. In "Love, Life, and Laughter" he has achieved his masterpiece. Apart from its [illegible] designed production, as complete and as elaborate as any American film, this picture is remarkable for the acting of Betty Balfour as a young chorus girl who is ambitious of becoming a music-hall star, and of Harry Jones as an impecunious idealist who writes stories that publishers will not accept.

The two are great friends, and when the girl is about to go on tour they promise to meet again in the same time and at the same time. Before the boy reads his latest novel to the girl, and what we see on the screen is the fictitious action of his story. The girl becomes a dazzling star and the boy sinks into the quagmire of the Embankment. When the hour for their meeting strikes he dies from exposure, and [illegible] receives the news waiting for him in the dingy old room, which she has transformed with flowers and hangings for the celebration of the novel, but when it is finished she declares that it is quite the wrong conclusion, and that they must not part. This out of story, like the familiar film tradition of deceiving has the disadvantage of deceiving spectators.

Up to a certain point George Pearson has very cleverly imported a certain unreal exaggeration into the pictures of the novel. But that is not sustained throughout. However, the story has been so cleverly produced, acted and photographed that it [illegible] one of the greatest British films yet produced. British films yet produced by British stars who are in all or herself is more talented than many of the American stars who are world-famous, and George Pearson [illegible] in making pictures that have intrinsic pictorial value.

SUNDAY PICTORIAL

"Love, Life and Laughter."—The n[illegible] Betty Balfour film, "Love, Life and Laug[illegible]te," produced by George Pearson, is one e[illegible] finest and most beautiful and [illegible] comedies produced in any country and [illegible] Technically, it is coloured with genius in every detail. It is a model for other producers to copy. It is a model they may fail to copy, because, with all its artistic triumphs, the picture is great because of the heart within it.

Study in Sincerity.—I wrote recently in these pages deploring the lack of sincerity and humanity in film plays. In "Love, Life and Laughter" George Pearson has shown how, with a simple tale, a producer combining gift of heart and head can weave from the manifold threads of everyday existence a pattern exquisite in design as a Persian carpet.

Betty Balfour's Genius.—Betty Balfour, the heroine of the picture, is [illegible] performance so joyous, so tender, so adorable that it will give her work the distinction which Chaplin achieved by his acting in "The Kid."

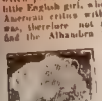
The People.

"Love, Life and Laughter" Delightful in every sense of the word is the [illegible] creation which [illegible] Love, Life and Laughter," [illegible] Balfour's [illegible] film, which is primarily shown at the Alhambra. It is a story of a little chorus girl who dreams of becoming a star, and of a boy who writes stories which nobody wants and who aspires to be a great author. The [illegible] spires to be a great author. The [illegible] of the most [illegible] in the foyer of a London at night and in the [illegible] great hotel. Betty Balfour wins the [illegible] reality, studies and tears of her [illegible] and achieves a triumph as well as a dramatic [illegible] produced by George Pearson, reflects the highest [illegible] of cinematographic industry and [illegible] artistic advance.

THE DAILY MIRROR

The Screen Personality.

Leading people in the film world have been talking for a long while of the extraordinary screen personality of Miss Betty Balfour, a screen personality of Miss Betty Balfour, a little English girl, who has been compared by American critics with Mary Pickford. It was, therefore not surprising yesterday to find the Alhambra packed at the private show of "Love, Life and Laughter," her latest effort, which is one of the most delightful photo-plays seen for some time.



Miss Betty Balfour

Schoolmaster's Film.

This extremely clever young actress who made a hit on the stage as a child actress in one of Cochran's revues at the Alhambra Theatre, plays the part of a chorus girl who rises to fame. The production is by George Pearson and it challenges comparison with the best work of the American studios. Mr. Pearson was formerly a schoolmaster.

THE REFEREE.

ON THE FILM

By LYNETTE.

"LOVE, LIFE, & LAUGHTER"—A DELIGHTFUL BRITISH PRODUCTION

THERE was a curiosity air of expectation [illegible] about the audience which filled the A.B.C. [illegible] last Thursday morning for the private view of the Welsh-Pearson film "Love, Life and Laughter," featuring Betty Balfour. Pictures was generally anticipated, but the news that the producers of the film and the little star would [illegible] from that date be associated with the Gaumont Company added to the anticipation. We were convinced that we were going to see a good thing and we settled down into our seats to enjoy it to [illegible] And [illegible] we did. We [illegible] touching on all the [illegible] [illegible] that are [illegible] part of a [illegible] [illegible] make, as I [illegible] and Laughter" with [illegible] a [illegible] of the [illegible] interest and [illegible] we [illegible] [illegible] [illegible] however [illegible] [illegible] [illegible] plays a great part in the softening of the [illegible] and trials of [illegible] existence. And [illegible] is kindly understood [illegible] and from the [illegible] serves the call to [illegible] and [illegible] right [illegible] the hearts of the audience when [illegible] their [illegible] [illegible] [illegible]

SCENE FROM " THE WANDERING JEW."

The Wandering Jew.

Magnificent British photoplay superbly produced and finely acted—A triumph for Maurice Elvey and Matheson Lang.

RELEASED BY STOLL FILM CO.

Length, Eight Reels.

Release Date, September 17, 1923.

THE task of converting Temple Thurston's stage play, " The Wandering Jew," into a film was no mean one, and the packed state of the London Pavilion last week showed how eager exhibitors were to see whether Stoll's venture had been turned into a success. It is safe to say that at the ending of this picture on the screen every member of the audience must have felt that Maurice Elvey had, in conjunction with Matheson Lang, given us a photoplay far in advance of anything that one would have expected. He has, in fact, made a very difficult play into a tremendously strong picture, and, aided by wonderful settings and some fine lighting effects, given us a great showman's attraction. " The Wandering Jew " is a triumph for a British film production, for, competing as it does on similar lines to the great pictures that we have had from Germany during the past few months, it does not in any sense lose by comparison, and succeeds in being dignified and convincing to a degree. Maurice Elvey, in making this picture, has had the advantage of having such a splendid actor as Matheson Lang to portray the chief rôle, and with this talented artiste giving of his best, the issue was never in doubt. Matheson Lang is impressive in pose and appearance during the whole time he is on the screen, and the final scenes, where he is arrested as a Jew and brought before the Spanish Inquisition, are tense scenes of great dignity. The story of " The Wandering Jew," very briefly, is as follows :

In Jerusalem nearly two thousand years ago, Matathias, a haughty Jewish aristocrat, has endeavoured to persuade the Carpenter of Nazareth to heal his beloved, Judith, and has flung a purse of gold at his feet, which the Nazarene spurns. Later, while the latter is on his way to Calvary for crucifixion, Judith confesses her belief that the Nazarene is the son of God, and Matathias, denying this, spits in his face. The answer to this comes calmly : " Thou shalt not die until I come to thee again." Returning home, Matathias finds Judith dead, and tries to plunge a dagger into his heart. It snaps and, falling to the ground, forms a cross. Alone in the world, Matathias sets out on his wanderings just as evening silhouettes the three crosses on Calvary against the sky.

In Antioch, thirteen hundred years later, crusaders, led by Peter the Hermit, halt on their march and indulge in revels as a contrast to the long and weary marching. Into their midst comes the Unknown Knight, the Wandering Jew, and induces Joane, wife of the ruler, to visit his tent at midnight. She gives him an emerald pendant in memory, and when, in response to her question, he confesses that he is the Wandering Jew, she falls back horror stricken on to the divan. Full of passion, he flings himself down beside her and tears open her corsage. A golden crucifix, hung upon a chain, meets his eye. The Wandering Jew, staff in hand and hooded, goes out into the night.

In Palermo, a hundred years later, the deathless wanderer is a prosperous merchant, Matteos, with a wife, Gianella, and Jacopo, his little son. Attracted by a crucifix set in precious stones, Gianella buys it, and Matteos is haunted again by his fate. Jacopo dies suddenly from snake-bite, and Gianella is converted to Christianity, entering a convent. So once more the pale Galilean conquers. And the Jew wanders forth again.

In Seville, in a later century, Olalla, the most beautiful woman in Spain, feasting with her lover, is told of the man who wears an emerald talisman that preserves him from death, and covets it. Matteos, the wanderer, now a doctor, appealed to by her, will not sell the jewel. A small boy runs into the crowded street, to be picked up by Olalla before she discovers that he is a leper. Horror-stricken, she hurriedly puts him down, and Matteos picks him up and promises its cure, carrying it to the house of its parents, who are Jews. All night long Matteos labours to save the child, and is successful. But the Grand Inquisitor has tracked Matteos, and he is arrested and brought to the stake. Zapportas, the child's father, brings him forth to show the miracle Matteos has performed, and Olalla pleads for his life. The fires are lit, and the Jew in agony cries, " Fifteen hundred years, and still Thou dost not come to me." Then a ray of light falls upon the Jew, and with face transfigured he falls forward, his wanderings at an end.

The feature of this production is the extraordinarily fine settings that Mr. Elvey has managed to get into his picture, the beauty of its lighting, and the splendid manner in which

SCENE FROM " DUSK TO DAWN."

Review of Ne

All About This

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w Productions.

Week's Pictures.

he has handled his crowds. Nothing is overdone or over-acted in this particular photoplay. The picture opens somewhat slowly, and drags a little in the first part, but after the first thousand or two feet it quickly gets into its stride, and, aided by a remarkably well-chosen cast, gets over to an extraordinary degree. Matheson Lang, throughout the whole picture, does remarkably well. He carries through a difficult rôle with a superb screen appearance, and with a restraint in his acting that is highly commendable. He is supported by four leading ladies, Miss Hutin Britton, who takes the part of Judith in the first episode, Miss Florence Saunders, as Joanne, Miss Malvina Longfellow, as Gianella, and Isobel Elsom, as Olalla. Each gives a well-balanced performance, Hutin Britton, as the sick wife, being extremely effective, whilst Florence Saunders also gives an exceedingly good portrayal of her part. Miss Malvina Longfellow looks very handsome and acts with great sincerity. Undoubtedly, the greatest performance is that given by Miss Elsom, who, in the trial of Matteos before the Inquisition, gives a performance of great power and dramatic intensity.

The whole picture is very fluely directed, and is undoubtedly a triumph for British film production. "The Wandering Jew" can very safely be booked by any exhibitor, for it is a picture that, lending itself, as it does, to special exploitation, will be a tremendous attraction wherever it is shown. E.W.F.

Scene from "The Wandering Jew."

service before: it is, however, this blending of the Eastern with the Western that makes the picture different. Some of the exterior Indian scenes are quite effective, and the acting of Florence Vidor in the dual part of Marjorie Latham and Aziza demands a word of especial praise.

Marjorie Latham's brother, implicated in a forgery, hurriedly leaves America for India. Mark Randall, banker, agrees with her that he will withhold prosecution if she will win his son Philip away from Babette, a notorious dancer. She promises to do so, and gets introduced to him; he falling in love with her. She, however, is aware of her other existence in India, whither her soul goes at night while her body sleeps, and she refuses him. Philip, upon her refusal, declares he will go to the devil, and she feels she must attack the problem from another angle. So she becomes a sharer of Babette's apartment, and in an exchange of confidences discovers her brother's innocence. By the use of her consciousness of her second self, she knows her brother's whereabouts and wires him to return to America (though why he should recognise her under an assumed name is not easily understood). He returns and is cleared of guilt, Babetto being punished. But her Indian self has become a widow through the death of her Rajah husband (a sort of King Cophetua), and she has to sacrifice herself by suttee. Thus her soul is released to become the wife of Philip.

Cut just a little here and there (the flash-back could be deleted, and the picture made more lucid), the film would be improved and thus would probably meet with general approval. For those with an appetite for psychic speculations, this will be most attractive.

Dusk to Dawn.

Florence Vidor in dual rôle in a story quite out of the ordinary—An attractive picture for those interested in the psychic.

RELEASED BY W. & F.

Length, Six Reels.

Release Date, January 28.

A MOST ingenious idea underlies this picture, that of a soul dwelling alternately in two bodies; one, that of an American girl of good position; the other, that of an Indian beggar girl. The film is based on a novel entitled "The Shuttle Soul," and it is probable that in the book the authoress's idea came out rather more clearly than in the picture, for in the earlier part of the film, where was shown the girl lying upon her bed and dreaming herself into the body of the Indian girl, it was sometimes difficult to discover which was dream and which reality, especially as a flash-back somewhat complicated matters. Later, however, the trend of the story became clear and stood out in bolder relief, and the close of the story—showing the death of the Indian body which the soul had inhabited and the concentration henceforth in the American body—was a stroke of genius that was, in its way, quite novel.

On how far the average patron will be able to keep the earlier complications of the picture clear rests the picture's success. The American portion of the story is common-place and has done

Scene from "Dusk to Dawn."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Wild Life Across the World.

A fine travel series, marked by good photography and great variety.

RELEASED BY INTERNATIONAL CINE.

Length, Two Reels each.

Release Date, Not Yet Fixed.

THE widespread and growing interest in the travel picture, to which the success of recently screened films of this nature are bearing eloquent witness, received yet further testimony when on Friday last week the Alhambra, Leicester Square, was practically filled from floor to ceiling with an enthusiastic and distinguished gathering, assembled to witness the screening of Cherry Kearton's new travel pictures. Apart

SCENE FROM "LASSOING WILD ANIMALS."

from a brief speech from Mr. Cherry Kearton and the singing of "Land of Heart's Desire," by Peter Dawson, the whole of the time (an hour and three-quarters) was devoted to the screening of these films, which were (with one exception) remarkable for the quality of their photography.

The film, "Toto of the Congo," has been reviewed in these columns before; it has now, however, been re-edited and brightly retitled, and is an attractive and witty offering. The chimpanzee, which was Mr. Cherry Kearton's companion, contributes life and humour to this picture, and as the sub-titles are worded as though they were part of Toto's autobiography, the monkey becomes a thread upon which are strung the adventures among the fauna of the Congo.

"Lassoing Wild Animals," which is in two parts, is full of thrills, and the dangerous and clever manner in which giraffes, rhinoceri, and a lioness are caught and held by ropes excites great admiration. So determined is the lioness, and so much on the defensive is she that one sympathises with her in being thus handled, for first she is caught by a leg and then other ropes make her a complete prisoner. The sudden jerkings upon the rope of the giraffe are in contrast with the determined rushes and jerks of the rhino, which broke several ropes and had finally to be secured to a thorn tree by several strong and thick cords.

Another item which fills the beholder with admiration for the reckless bravery of the Samai tribesmen is seen in the film, "Spearing Man-Eating Lions." This picture Mr. Cherry Kearton was very fortunate to obtain as, owing to the loss of his tribesmen which this hunting entails, it has now been forbidden by the chief of the Samai. These fearless natives rush at their prey in a mass, while the animal charges them, and makes victims among his pursuers. The film is full of thrills.

The much-discussed Kenya Colony forms the subject of another of these offerings, and includes shots of village life and of the country and its birds and beasts. Strange animals, graceful and grotesque, are seen in their native homes and pursuing their everyday life, unconscious of the fact that they are being watched and their actions recorded by the kine-camera.

"The Slave Routes of the Congo" shows the great difference between the inhabitants upon these routes and those of the less penetrable country in customs and dress, and provides instances of native craftsmanship that are full of interest.

The whole series is one to be booked, for each item is full of interest, and what is to be especially remarked is that in the pictures screened at the trade show there was no killing seen except that of the hen by the Masai warriors. This is a remarkable feature, and one that contrasts strongly with some travel pictures in which indiscriminate slaughter seems to have been the rule. Cherry Kearton has laid British stay-at-homes under a deep debt of gratitude by making it possible for them to understand the nature of the undeveloped countries of Africa and their inhabitants with such ease.

Drums of Destiny.

Mary Miles Minter as vision-haunted woman in story introducing African tribal customs.

RELEASED BY GAUMONT.

Length, 5,220 ft.

Release Date, September 10.

THIS picture is the second of the Bromhead Specials, its predecessor having been Barrie's "The Little Minister."

The action in the picture takes place alternately in America and Africa, the drums of destiny being the native instruments by which messages are transmitted over long distances. They are given a weird significance in this film, for the tapping of one of them, brought home as a curio, induces in an Arab the exercise of an occult gift, and he makes a prophecy which eventually dominates the life of the heroine.

Carol Delliver is loved by three men, Lawrence Teck, mining engineer and explorer; Cornelius Rysbrock, wealthy idler; and David Verne, a crippled musical genius. Of these, Teck is the successful suitor, Rysbrock going abroad to Africa, and Verne falling into ill-health as the result of his loss. Teck is summoned to Africa in great haste soon after the wedding, much to the bride's grief, for Teck's servant has told her of his vision of one who loves her, dead in a jungle clearing. When, therefore, the

SCENE FROM "DRUMS OF DESTINY."

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REVIEW OF NEW PRODUCTIONS—*Continued*

news comes from Rysbrock that Teck has been killed, she is inconsolable, regarding it as the fulfilment of the prophecy, but the Arab servant tells her that the vision is not yet fulfilled. After a time she marries David Verne, and all goes well until Teck suddenly returns, and, learning of her marriage, as suddenly departs. Verne soon after dies and Carol and the Arab servant penetrate the African thicknesses. They are attacked by natives, the Arab is killed and the woman taken prisoner. Arrived at the black chief's headquarters, in a clearing in the jungle, she sees a body covered with a blanket. She rushes forward to uncover it and finds it is not Larry Teck, but Rysbrock. Teck and he had quarrelled, Rysbrock had drawn a revolver, but before he could use it a loyal native had killed him. She later finds Teck, and with their reuniting the picture ends.

Although probably not made in Africa, the scenes of the forest are remarkably well presented, and quite a large number of supers have been employed for the attacking native tribesmen. To emphasise the weirdness of the drum-tapping, the native instrument is continually introduced, and it is sought to make an important feature of the grim fascination which the drums, and especially the prophecy, hold over the woman. At most times Mary Miles Minter interprets this hauntedness very well, but in the scene where she receives the false report of her husband's death, her actions are those of pettishness rather than of inconsolable grief.

The picture's point is the psychological effect upon the woman of the recurring association of every sound with the drum-tap and the prophecy, and this is made the dominant theme. Without this, the picture would have made an appeal, but the added weirdness strengthens it. While never rising to very great heights, and sometimes suggesting having been severely cut, "Drums of Destiny" remains a good picture holding interest closely throughout, and because of this should find an entry into a goodly number of halls.

His Brother's Wife.

A picture which tells a straightforward story through interesting characters.

RELEASED BY WALTURDAW.

Length, 6,500 *ft.*

Release Date, November 12.

THIS is a picture which has stepped aside from the beaten track, and, as a consequence, presents film patrons with a story that is somehow different. It opens in a trivial manner that belies its later development, and it would be well if exhibitors booking the picture made use of Walturdaw's presentation, which, with its suggestion of battlefield scenes (from which Oswald Lane has just returned), gives it a note of strength behind which the lighter and more trivial opening scenes of the picture would fall into their proper place.

"His Brother's Wife" has one great thing to recommend it, and that is, that there is no villain of the piece—no character is all bad—and the film shows the action of certain consistent characters in positions where strong emotions and desperate situations call for solution. The fire towards the close is not thrust in, as so many are, for effect; it has its part in the picture as giving opportunity of showing "the good in the worst of us."

Notwithstanding the fact that Barbara La Marr is the star, it is the character of Andrew Lane, as played by John Sainpolis, that stands out as the finished part in the picture. Simple, honest, unimaginative, quaint, he is a dull husband for Hester (Barbara La Marr), who takes her part in the welcome given to her husband's brother, Oswald, with more than average warmth. She is off-hand with Andrew and his mother, and attracted by this young Foreign Legion soldier with his good

SCENE FROM "HIS BROTHER'S WIFE."

looks, his decorations and his limp. Her husband is older, less handsome and flat-footed, an affliction accentuated by the much walking involved in "selling insurance."

Oswald, the returned soldier, whose life before he went away occasioned his family anxiety, is invited by the unsuspicious Andy to share his home "until he gets into business," but Oswald does not exhibit any enthusiasm for anything except walks in the woods with the small Andy and Marthé, the Belgian refugee servant girl. He makes quite an attraction, however, at a church function with his stories of war experiences, and, as a result, the collection amounts to 500 dols., Andy being given charge of it.

Marthé, however, has been pleading with Oswald to take her away and marry her, and the 500 dols. in his brother's desk is a temptation. Oswald offers to guard it during the night, and Hester, who has conceived an infatuation for him, comes down to bring him blankets and pillows. As she descends she sees him extracting the money from the desk, and when she protests he brings up her expressed affection for him to show that she is not guiltless. In the morning Oswald goes away with the money, but passing the schoolhouse, where young Andy is, he finds a fire has broken out and that the child is a prisoner. He saves him, but receives severe injuries, and when Marthé arrives weeping, and Hester also, Oswald gives her the stolen money, which she replaces in the desk that Andrew shall not know of the theft. The specialist having declared that skin-grafting alone will save the patient, Andrew, the unlauded hero, quietly offers to give his skin for the purpose. Hester then sees in her sound, unbrilliant husband a heroism that she has not before recognised.

Gaston Glass makes an attractive Oswald Lane, and John Sainpolis's Andrew Lane is commented on above. Barbara La Marr, although good, has not so prominent a part as she usually has, and her interpretation of moments of stress occasionally leaves something to be desired. The picture as a whole is quite an attractive offering without the ostentatious thrills upon which so many films rely for effect. For patrons who find in the portrayal and interplay of characters a real interest, "His Brother's Wife" offers a picture possessing just that charm.

(*Reviews continued on page* 48)

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THE WAND

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The Greatest Film Ever

Exhibitors are reminded that this Film will
Daily Mail

Mr. Matheson Lang is now engaged at
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the Cricklewood Studio of Stoll Picture

the principal role in

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REVIEW OF NEW PRODUCTIONS—*Continued from page 45.*

What a Wife Learned.

Average program picture of husband and wife pursuing different paths.

RELEASED BY FIRST NATIONAL.

Length, 6,246 *feet.*

Release Date, November 26, 1923.

THIS picture turns on the unhappiness that may follow the pursuit of a career by a married woman instead of the more prosaic performance of domestic duties. Incidentally, it shows a husband at one time affectionate and devoted, who, when jealousy attacks him, becomes a different

SCENE FROM "WHAT A WIFE LEARNED."

being, becoming almost brutal in his action. The more critical may argue that such a sudden change is not usual, but the existence and persistence of such a type in various film stories shows that such a character is to be met with.

Sheila Dorne comes west, seeking atmosphere for her first book. She meets Jim Russell, the owner of a cattle ranch—also of a blazing temper and a will to rule. Jim woos her with passionate intensity. She refuses at first to marry him, declaring that husbands and careers do not go together. She sees Jim in action, stopping a big cattle stampede, and then she gets the other side of the man in his tender devotion to a crippled little sister. Finally she is swept off her feet and they are married. She spends all her time upon the manuscript of a book, which is accepted and published. It is so successful that it is decided to dramatise it, and Sheila goes to the city to collaborate with Rudolph Martin, a young playwright. Jim reluctantly accompanies her.

The only thing that Jim can do that the city wants is to drive horses. He gets a job as a truck driver, while Sheila becomes the centre of attraction in a group of smart society people, who are Martin's friends. The situation becomes intolerable to Jim, especially when he hears of the proposal that Sheila go on to New York for the production of her play. He declares passionately that he is through with being "Sheila Russell's husband," that she must choose between him and her career. Through some drawings of Jim's, who secretly takes up the study of civil engineering, the superintendent of the construction company for which he has been first a truck driver and later a riveter, discovers that Jim has a real talent for engineering, and sends for him, offering him a place in the draughting office. Awakened to a realisation that behind his drawing lies the same force that is behind Sheila's writing—the driving urge to create—Jim is hurrying home to his wife to beg forgiveness for the scene he has created when he falls from the building on which he is working, straining ligaments in his right shoulder and hand, so that he is unable to use them. Sheila, thinking that he has broken definitely with her, goes to New York.

Jim returns to his ranch, brooding bitterly at first, but finally he finds an outlet for his energies in the building of a great dam that has been started by a promotion company and then abandoned, in spite of the fact that settlers had come into the country, expecting to have water enough to raise crops. Mortgaging his ranch to the limit, Jim sets to work on the dam. The structure is near completion when a season of heavy rains sets in.

In the midst of her triumph, after the successful production of her play, Sheila is called back to Arizona by the illness of Jim's little sister. With her comes Martin, who loves her, and believes that her career and future happiness lie in the east and not in the west. They arrive at the critical moment when the new dam, just completed, is threatened by the surging waters from Cobley dam, which has given way. Caught in the rising waters, Jim rescues the playwright, believing that Sheila loves him. To the girl, as she watches the two men struggling in the water, comes the realisation of a love so great for her husband that she is willing to renounce all else.

Marguerite de la Motte and Milton Sills have the lead in this picture, which is remarkable for its fine photography and settings, some really fine effects being obtained. There are places where the picture might be tightened by a little cutting, and thus its attractiveness might be increased.

A Gamble With Hearts.

A crime solution story interpreted by British star cast.

RELEASED BY W. & F.

Length, 6,400 *feet.*

Release Date, September 10, 1923.

TELLING a crime story in which the solution is held up until quite the end of the film, and possessing what might fairly be termed an all-star cast for its interpretation, "A Gamble With Hearts" ought to be just a little better than it really is. It is a British picture, with such well-known stars as Milton Rosmer, Olaf Hytten, Madge Stuart, and Mdlle.

SCENE FROM "A GAMBLE WITH HEARTS."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Valia in the chief parts, and with a delicate choice of pleasant summer backgrounds, against which much of the action is set. Somehow, though, it fails to move with the vigour one might expect, as though the artistes had become disappointed with their medium and its direction, and, unconsciously, had failed to impart the necessary life to which all taking part should contribute.

There are two Chalfonts, cousins, both bearing Dallas as a Christian name, and the picture opens with the younger man, usually called Dal. (Olaf Hytten), entertaining his friends on his last night of bachelorhood. Suddenly a telephone call comes from Fanette Fraser, a variety star, demanding that Dal. shall visit her that night or she will expose some of his secrets. He leaves the gathering. While waiting for his younger relative, the elder Dallas (Milton Rosmer) is brought a note by Vickers, the butler, from Dal., which says he is obliged to leave the country. He asks Dallas to break the news to Morag Cannon (Madge Stuart), his intended bride, who is loved by both men.

Early next morning he visits Morag's house, to find her in a serious condition as the result of a fall from her horse, and as her death seems only a matter of time, and she is calling for Dal. and asking that they shall be married, Dallas is persuaded by Rosaleen Earle, Morag's friend, to become the bridegroom. Then news comes of the murder of Fanette Fraser on the previous night, and of Scotland Yard's suspicions of Dal. Morag is getting better, but has, so the doctor says, lost her memory. Dallas talks over matters with Rosaleen, who becomes nervous and troubled when the murder is mentioned.

Then for some time the film is occupied with the attentions of Inspector Duer and his visits of inquiry, until at length Dal. returns, to learn of the marriage of Morag and his cousin. Interviewing her, he finds that she was conscious of whom she was marrying, and had decided that the elder man was the one she loved. Dal. tells of visiting the flat, to discover Fanette dead, then Morag tells how she also received a letter from Fanette, and went to the flat in time to see a strange man enter, whom she thought was an accomplice of Dal. Then she faints, and shortly after Inspector Duer arrives with a warrant for Dal.'s arrest. Morag enters and recognises the inspector as the murderer. He confesses that Fanette was his wife, who had left him for Dal., and that he planned the murder and the arrest to get even with them both.

The closing scene, with its explanation, strikes one as being rather far-fetched, but it possesses the virtue of "dishing" beholders who had come to a wrong conclusion, and that is held to be an important item in a detective story. A public for this film should be found in most halls where the program demands a good average picture.

The Judgment.

A really admirable picture in story acting, scenes, and production.

RELEASED BY PHILLIPS FILMS.

Length, 5,800 *feet*.

Release Date, *October*, 1923.

THERE are many features in this Mauritz Stiller production which call for admiration. Not only is its story one that must commend itself to patrons, but it is well directed—its leading parts are acted with sincerity and charm, and the outdoor scenes have a strength and appeal that are remarkable. The huge herd of reindeer being driven on through blizzards and across frozen waters creates a very impressive scene, which leads to real thrills as the leader of the herd is seen plunging through the snow and over rough ground dragging behind him at the end of a tether the unfortunate Victor. But the film does not depend upon these big scenes, appealing as

SCENE FROM "THE JUDGMENT."

they are, for what holds the attention is the splendid story of Dr. Selma Lagerlof made more human and tender by its fine interpretation.

The story concerns Victor Svenson, the grandson of a pedlar and travelling violinist, who made a fortune by driving a herd of reindeer from the north to the south, where they were worth a great deal of money.

Victor's mother, an unswerving aristocrat, discourages his interest in his grandfather, but the call of the blood will not be denied, and between times he studies the violin. The death of his father summons him home from college, and one day there plays before Svenson Hall a troupe of travelling players—two old-time circus stars and their adopted daughter, Karin. Victor falls in love with the daughter, takes her violin from her and plays the Waltz Song from "Faust," telling her the story of the opera.

Because of his love for Karin, Victor quarrels with his mother and leaves home. After several adventures he attempts to repeat the feat of his grandfather in driving reindeer south, but is overtaken by a blizzard and loses his herd and his reason. He is brought home insane, and nothing seems to bring him back to sanity. Finally, after hope had been given up, Karin remembers the Waltz Song and takes the two old acrobats to repeat their performance before Svenson Hall. Victor's reason

SCENE FROM "THE JUDGMENT."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

returns, and in a scene of fine dramatic power we see him restored to sanity and happy in the love of the girl who has been responsible for the miracle.

Pauline Brunius is admirably suited to the part which is hers, that of Victor's mother, and those who have admired her skill in portraying difficult parts will find in her rôle in this play additional witness to her ability to give to an unsympathetic character a real charm of restraint. Mary Johnson, as Karin, is dainty, beautiful, and a sincere actress, and in the scene when her concern for Victor's sanity has to be interpreted, she is really wonderful. Einar Hanson, who is little more than a youth, displays real dramatic instinct in the part of Victor, and contributes largely to the film's success.

For patrons who set a high standard this is a picture which will not disappoint.

The World's Applause.

A story of stage and studio—Strong story with high-class acting.

RELEASED BY FAMOUS-LASKY.

Length, 6,300 *feet.*

Release Date, November 26, 1923.

NOBODY is likely to complain that the latest Famous-Lasky feature is lacking in any of the essentials that go to make a tense, passionate, full-blooded drama. Its implied "moral" need not worry us. The events leading up to the central tragedy would have seemed no less plausible if the heroine had not been an actress whose head was turned by the world's applause. "Applause," in fact, had nothing to do with it; while the ultimate conversion of this young lady from a life of gaiety to one of hard work seemed a rather unnecessary touch of goody-goodiness after the dramatic happenings of previous scenes.

Corinne D'Alys is a young actress who shines brightly in her world, and has a number of male adorers. Among them are John Elliot, her producer, and Robert Townsend, a famous artist. The former is a "white man," who offers Corinne an honourable affection; the latter is a Bohemian philanderer with a wife who no longer pleases him. Mrs. Townsend is Elliot's sister. Townsend has painted Corinne's portrait, and on the day the portrait is finished he gives a party in honour of Corinne, whom he hopes to win before the evening is over. He is in his studio arranging the portrait and a beautiful diamond tiara, which he hopes to persuade Corinne to accept, when there is a knock on the door. Believing it to be Corinne, he dismisses his valet, with instructions that he is not to be disturbed. When he goes to the door he finds that it is his wife. Townsend is furious, and tries to persuade her to leave. She refuses, and they quarrel. Mrs. Townsend discovers first the tiara and then the portrait of the star. Seizing a dagger, she slashes the portrait. Townsend tries to prevent her, and in her mad rage she accidentally stabs her husband, who falls. When she realises she has killed him she is beside herself with horror and fear. She telephones her brother, who has not been invited to the party, and he comes over immediately. His horror at the deed changes to fear for his sister, and, acting quickly, he manages to get his sister away. As he is taking her off, he is noticed by the last of the guests, James Crane, a newspaper man.

Scene from "The World's Applause."

Corinne, who by this time is thoroughly annoyed at Townsend's failure to appear, overcomes the Jap's unwillingness to open the door against his master's orders, and finally forces him to open the door. Follows the discovery by Corinne of the slashed portrait, the dagger and the dead body of Townsend. Hearing her shriek, the guests come in. Crane, taking command of the situation, has the valet 'phone for the police. The guests, fearing scandal, hurry off, all but Corinne, whom Crane detains because of the portrait.

When the police and detectives arrive Corinne is questioned. Her innocence of the murder itself is proved. Elliot, who had come in answer to a 'phone call from Corinne, is questioned and detained. And now the notoriety which Corinne had so much sought turns against her. The newspapers blaze forth with headlines suggesting that Townsend had been killed for love of her, and the detectives, working on the theory of jealousy as the motive, begin to weave their web around Elliot. With Corinne's reputation torn to pieces, with the public against her, the financial backers of her company refuse to go on with her next play, and Elliot, who must shield his sister, can do nothing to save the woman he loves. Elliot is arrested, and when Corinne, horrified at the result of her indiscretion, goes to Mrs. Townsend to learn just how the arrest took place, Mrs. Townsend, out of pity for her brother, who is giving up everything—his own career, his love for the girl—to save her, decides to confess. Mrs. Townsend leaves the country, having given Corinne a signed confession of guilt. We see her only once more, standing out on the rocks, her arms stretched out across the sea toward the land to which she can never return, a solitary tragic figure of resistance to her fate.

Elliot is now freed, and goes at once to the girl he loves. The newspapers turn in favour of Corinne, and Elliot assures her that she will be as idolised as she was before. But Corinne has had her lesson, and she answers Elliot solemnly that she will never let the world's applause turn her head again—she's going to make her work really worth while now.

All the scenes described above are worked out with power and decision. The producer (William de Mille) knew what effect he wished to create, and he has created it. Both the plot and the acting hold the attention. We are interested in what is happening, and eager to learn what will happen next—a good sign that "The World's Applause" will be a popular favourite.

The cast is a strong one, including, as it does, Bebe Daniels, Lewis Stone, Adolphe Menjou, and Kathlyn Williams. The last-named, who takes the part of the aggrieved wife, gives a splendidly finished performance. The two men are excellent foils to each other. Lewis Stone is always good in a "strong" part, whether he be playing hero or villain. Adolphe Menjou is the artist-roué to the life, and convinces at every point. Though by no means one of the best-looking of our screen actresses, Bebe Daniels has personality, and knows how to exploit it to the best advantage. In "The World's Applause" she is at her best.

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"WOMAN TO WOMAN"

The New Graham Cutts Picture.

MR. VICTOR SAVILLE tells us that "Woman to Woman," the film that Betty Compson came to England to make, will be complete and ready for cutting next Saturday.

Graham Cutts has been responsible for very successful British pictures, and everyone will be looking forward with a great deal of interest to the *premiere* presentation of "Woman to Woman," to be controlled in the United Kingdom by W. & F. The company which, headed by Betty Compson, includes Clive Brook, Josephine Earle and Marie Ault, have been to Paris taking exteriors this week.

It is to be hoped that no enterprising Press man asks Miss Compson what she thinks of London, because all she has seen of it so far is the Savoy Hotel and the Famous-Players' studio at Islington. She has worked every moment of the time since her arrival in this country. Her relaxation is music, and when not actually working on the set has taken to her violin, so that some of the direction has been done to music, reminiscent of a scene in "Merton of the Movies."

The Stoll Film Company announce that a branch of that firm has now been opened at 75, Middle Abbey Street, Dublin, the premises formerly occupied by National Films, Ltd., which have now closed down. Exhibitors are requested to note this change.

BETTY BALFOUR FOR ALL BRITISH WEEK.

THE directors of the Pavilion, Marble Arch, are glad to announce that they have secured for its *prémiere* London presentation, Betty Balfour's latest success, "Love, Life and Laughter," a film which must be considered an outstanding British production, and which places Miss Balfour in the first rank of screen comedians. "Love, Life and Laughter" will be presented exclusively at the Pavilion, Marble Arch, during the week commencing Monday, October 1, "*British*" week, which has been set aside for the showing of British productions.

VIENNESE ACTOR FOR HALL CAINE PLAY.

NEWS from America this week indicates that Joseph Schildkraut, the young Viennese actor, whose rise to stardom on the American stage has been so rapid, will play the leading rôle in Victor Seastrom's first production for Goldwyn's Pictures, a film version of Sir Hall Caine's novel, "A Master of Men." Schildkraut, it will be remembered, played a leading part in "Orphans of the Storm," and we hear that Mae Busch will also play a leading part in this production.

CHARACTERISTIC SCENES FROM "WOMAN TO WOMAN."

Betty Compson in scenes from the new picture, "Woman to Woman," in which she is starring.

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Kinema Activities in Liverpool Area

Held up by French Customs—Question of Film Clearing Houses—Activities of Messrs. Hodson & Goddard—First National Specials.

From our Liverpool Correspondent.

WHAT is probably an unique experience, at any rate so far as the Merseyside district is concerned, has befallen the Liverpool Trocadero Kinema, and in consequence the manager (Lawrence W. Towers) was obliged to announce that it was impossible to show the film, "Why Women Go Wrong," advertised for the first half of this week, owing to its being held up by the French Customs authorities. With characteristic enterprise, however, Lawrence promptly arranged for a worthy substitute, and this he obtained in the super-attraction, "The Woman Always Pays," which, by this engagement, received its first introduction to the public of the United Kingdom.

Capitol Liverpool Representative.

Consequent upon the introduction of a system whereby the Merseyside area is now operated from the Manchester office of the Regent Film Co., I understand that popular Terry Humphreys has ceased to act as their Liverpool representative. He is, however, still handling the Capitol productions.

Sport, Charity, and the Kinema.

Members of the kinema fraternity are to be found associated with all good works, particularly those which have the assistance of charitable projects as their immediate object, and, so far as Liverpool is concerned, an outstanding figure in this respect is Councillor Edwin Haigh. Arrangements are at present being made for the annual Liverpool cycle parade, and I see that Mr. Haigh presided over the last meeting of the General Committee. Other local kinema personalities are also to the fore in connection with this movement.

Allied Artists "Futures."

Tom Griffin tells me he has been invited to attend a conference, to be held in London in the course of the next week or two, of representatives of Allied Artists Corporation, and he hopes, as the outcome, to be able to have some important news for exhibitors with regard to forthcoming productions emanating from this house.

Local Trade Athletics.

A meeting of the Kinema Exchange Sports Committee will be held shortly with a view to arranging the annual cricket match between teams representing the trade in Liverpool and Manchester. Liverpool's team will be chosen at the meeting. It is also hoped to arrange a fixture with the well-known Huyton Cricket Club, a popular local combination. By the way, it seems to be generally conceded that the kinema brethren in Manchester can give Liverpool a good start with regard to organising various forms of athletics. Said an enthusiastic kinema sportsman to me the other day, apropos this matter, "The trouble is this: there is too much talk and not enough action." Wake up, Liverpool!

Film Clearing Houses.

Suggested by an intimation from the Liverpool office of Walturdaw's that, as from May 27, all their films will be dispatched locally by Film Clearing Houses, Ltd., of Slater Street, I have been making inquiries amongst the representatives of various renters with regard to this question, and find there is considerable diversity of opinion with regard to it. While some are inclined to view the system with nothing but approval, others are uncompromisingly opposed to it, and yet again others, adopting a sort of half-way attitude, while neither favouring nor condemning the system, prefer the present method by which films are handled direct at their own establishments. In this way they claim to be able to give better personal attention to the requirements of customers, and also—and this is a point upon which they lay considerable emphasis—probably to fulfil their orders with a good deal more privacy. And privacy in the booking of films is a matter of no little importance in these days of many picturedromes and keen competition.

Hodson and Goddard Activities.

An interesting feature of the trade show of the film, "Whom the Gods Would Destroy," organised by Messrs. Hodson and Goddard, and held in the Futurist last Friday, was the delivery of an explanatory lecturette, which had been specially written for Incorporated British Renters, Ltd. The lecturette was delivered with telling effect by a well-known local elocutionist. Special lighting and other effects were provided by T. Robinson, of the Ark, Chester Street, Liverpool, and were generally conceded by the unusually large audience present to be a revelation of what can be accomplished in this direction. The two Jacks are handling this film for the Clarion Film Agency, and it will be released in November. The pair have been busy lately in adding extensively to their pictorial wares. They have acquired the territorial rights of four super-productions, entitled "The Black Rose," "Victims of Vengeance," "Shadows of the Night," and "Wreckage of Passion," four Celtic productions, of which they are arranging trade shows, both in Liverpool and Manchester, for the immediate future. In addition, they have also negotiated the local rights of "The Fighting Gringo," "Under Southern Skies," "The Girl by the Roadside," "The Spotted Lily," "The Flower of Doom," "God's Law," and "A Youth of Fortune," featuring a number of well-known screen favourites.

First National Busy.

A note I have just received from Mr. J. B. Evans teems with interesting information as to the present activities of Associated First National Pictures, of which Mr. Evans is Liverpool branch manager. The local address is at present "Piccadilly Chambers, 45, Lime Street," but very shortly it is hoped to move to more commodious and fully-equipped premises. During last week "Lorna Doone" and "Polly of the Follies" had their premier runs in this territory, and in each case excellent business was reported. The next big Norma Talmadge production, "The Voice From the Minaret," will shortly be released, and already many bookings have been effected on this film. Several trade shows will be held in immediately ensuing weeks, and future First National productions include several attractive subjects, including the popular Jackie Coogan in "Circus Days" and "Daddy."

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WARDOUR'S NEW BIG SUPER.

Acting, Sets, and Direction of a High Standard.

RICHARD OSWALD.

AN interesting event in the film world is the securing by Wardour Films of a picture directed by Richard Oswald, which has been described as one of the most surprisingly wonderful pictures produced anywhere since the war. Its title is "Iniquity," and it is based upon events in the life of that attractive figure in Italian history, Luchezia Borgia. The lead is taken by Liane Haid, who, by the way, is to be seen in "Trapped in the Mine," a picture of an entirely different style, in London next week. This fascinating actress makes of her character a wonderful study and invests it with a grace and charm that is wonderful. With her is acting Conrad Veldt, who also does well.

Richard Oswald, the producer of this picture, has directed the crowds in this film with great skill, and the finished picture shows how excellently he is able to get the best out of his artistes.

STRANGE FILM COINCIDENCE.

QUITE a romantic coincidence between Mrs. Hilton Philipson's election and a film comes to light this week with the commencement of the film called "Squibs, M.P."

"Squibs" is a cockney film character made famous in kinemas by Betty Balfour, who has just achieved a personal triumph in "Love, Life, and Laughter," but originally the character was taken from a stage sketch in which Mr. Philipson (then Mabel Russell) appeared as "Squibs," and which was bought by Messrs. Welsh, Pearson and Co., Ltd., the film producers. The sketch was not actually filmed, but the character of "Squibs" was developed as the central figure in a series of British films which have become very popular, and some weeks ago, long before the possibility of Mrs. Philipson becoming a Member of Parliament was ever contemplated, Mr. George Pearson, the film producer, wrote another "Squibs" story, which he called "Squibs, M.P.," and which dealt humorously with the adventures of this amusing young Miss getting into Parliament. The film was announced some time ago, and production scheduled to follow "Love, Life, and Laughter." Since then the Law Courts have created the vacancy, and many votes have flowed into the ballot boxes at Berwick to make Mrs. Philipson—some time "Squibs"—an M.P. A "reel" life romance indeed!

THE LADY OF THE "LITTLE FEET SO ADORED."

To interpret the character of Parngot's deeply-beloved ideal in a film based upon Mr. William J. Locke's story, "The Beloved Vagabond," has been a very difficult task, for much of the story emphasises the smallness of Joanna's feet. The search at last resolved itself into one like that of the Prince of the fairy story looking for Cinderella of the glass slipper. Miss Phyllis Titmuss is the actress who will be Joanna in the film. She has blonde hair, blue eyes, a magnetic personality, with something of the haunting quality suggested by the novelist—and small feet! She is playing the leading rôle with Mr. Jack Buchanan in the revue, "Battling Butler," at the Adelphi Theatre, and is a great favourite with theatre-goers. This will mark Miss Titmuss's debut as a screen actress.

POSTERS OF DISTINCTION.

DETERMINED to do all within his power to advance the standard of film-poster art, Mr. F. W. Kilner has had some exceedingly striking designs prepared by the well-known artist, Val Prince, for his recent productions, the Sarah Bernhardt picture, "It Happened in Paris," "Ashes," "God's Gold," "A Woman's Business," "Any Night," and the Kilner Fine Art production, "The Madonna in Chains."

The effectiveness of these posters depend, as all good posters should, upon boldness, simplicity and fine design. Where so many posters attempt no more than an enlarged reproduction of some important incident, the Kilner posters aim at conveying the central theme of the film, to arrest attention and stimulate the imagination, and the exhibitor who adorns the front of his theatre with these charming designs may be confident of striking a bold and distinctive note that will certainly not fail to attract the passer-by.

"DOG SENSE" PICTURES.

THE crowds who have been flocking to the New Oxford Theatre to see Ideal's Matheson Lang picture, "Jealousy," have been kept in a state of merriment by the little one-reel picture, "Dog Sense," which preceded the feature.

The human-like performance by a couple of dogs in it—whether they are smoking, with a philosophical expression on their faces, or mounting a horse, or finding lost children, or tearing down

the blinds to prevent onlookers seeing the pair of lovers from the window—has been too much for the risible faculties of the public, and laughter has been mingled with a sense of downright astonishment at the cleverness of the animals.

In answer to inquiries, it may be mentioned that "Dog Sense" is one of the Cameo pictures, produced by the Educational Films Corporation, of America, which Ideal Films, Ltd., have just started to release.

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POOLING EXPERIENCE.

A Worth-While Suggestion.

JOSEPH M. SCHENCK, producer of Norma and Constance Talmadge picture plays for Associated First National release, comes forward with an offer based on a suggestion which, if generally adopted, could pave the way for a reduction in the cost of feature photoplays. Mr. Schenck suggests the establishment of special quarters or museums, in which could be kept records of the results of research made by motion picture producers during the preparation for the filming of historical pictures.

"For my own part," says Mr. Schenck, "I am willing to turn over to this proposed museum all the data collected by my staff concerning the period of Charles IX. of France, and that includes architectural, costume, and historical 'properties,' and a wealth of other accessories, including a specially chosen library of 1,100 volumes of the period, which were consulted for the filming of 'Ashes of Vengeance,' Norma Talmadge's latest photoplay.

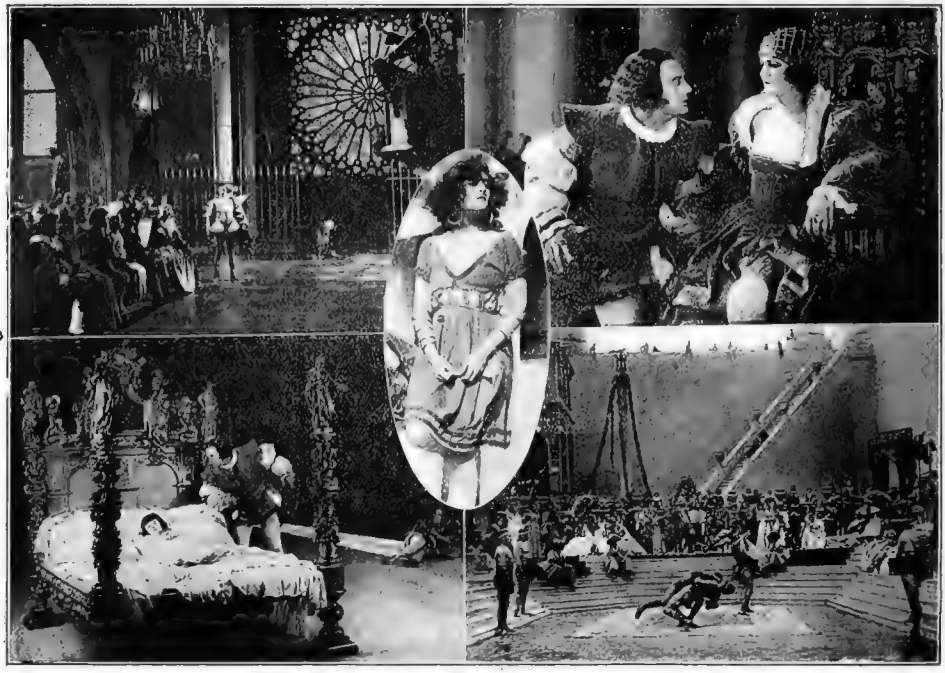
"It would be a splendid and altruistic thing if all the data concerning other period plays, such as 'Robin Hood,' 'Intolerance,' 'Lorna Doone,' and many other plays which I could mention, were turned over to a museum.

"It took a great deal of time and a large expenditure of money by my technical staff to assemble information regarding details that enter into the making of 'Ashes of Vengeance,' and I am willing to place this information at the disposal of any other producer who may in the future produce a story of the same period and the same locale—France of the 16th century.

"It would be the starting-point for his production, and would make it unnecessary for him to duplicate the large amount of expensive work it was necessary for us to do as a preliminary to our production. It does not impress me as economic wisdom for another producer to have to do what we have done already. If all such information were on file with the Producers' Association it would greatly lighten the research work of all the studios.

"To make the idea practical, of course, all producers would have to place in the archives the results of the research undertaken by them. In a remarkably short time there would be assembled an immense amount of information that would be of great value to the industry as a whole."

A GREAT AUSTRIAN PICTURE.



Scenes from "Don Juan," which Graham-Wilcox Films are screening to the trade next Tuesday.

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OF

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Mystery
Intrigue
Revenge

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Trade Movements in the Midlands.

The Silent C.E.A.—"G.F.M." to be Presented to H.R.H.—Good Year for Kinema Co.—Work of Benevolent Fund—Famous-Lasky Weddings—Trade Activities.

By our Birmingham Correspondent.

FOR the second month in succession no news is forthcoming of the doings of the Birmingham Branch of the C.E.A. It seems impossible that an organisation should hold two monthly meetings without discussing a single subject of interest to the trade, but in the opinion of the local officials that has been the case, and so once again no report of the questions discussed is forthcoming.

To be Presented.

By the way, for the first time for many years Councillor G. F. McDonald will be absent from this year's Summer Conference at Margate. It synchronises with the Midland visit of H.R.H. the Prince of Wales, and municipal duties in connection with next week's Royal visit to Birmingham will keep him at home. Councillor McDonald, as chairman of the Parks Committee, is to be presented to H.R.H. at the official reception on Tuesday next. Birmingham's delegates to the Summer Conference will be Messrs. Lewin P. Samuel and G. H. Tyler (president and secretary), and probably Mr. E. Hewitson (vice-president).

A Satisfactory Year.

In the words of the annual report for 1923, the financial year at the two theatres owned by Greater Scala (Birmingham), Ltd., has been satisfactory as compared with other picture houses in all parts of the country. The balance sheet shows a profit of £11,744, which, together with the balance brought forward from the previous year of £5,229, leaves £16,974 available to taxation and distribution. The shareholders will receive a dividend of six per cent., less Income Tax, which, considering trade conditions generally, must be regarded as satisfactory.

Midland Benevolent Fund.

At the last meeting of the Birmingham and Midland Trade Benevolent Fund, over which Councillor McDonald presided, Mr. Smith (hon. secretary) submitted a provisional financial statement of the 1923 Kinema Carnival, from which it appeared that a profit of upwards of £80 would be forthcoming. The General Committee had before them two applications for monetary assistance from widows. Losing her husband in the war, a lady cashier of a Birmingham kinema died recently, leaving three young children. Her relatives asked for a grant towards the funeral expenses, and the Committee made a grant of £10. The second application came from the widow of a Nottingham kinema manager, who found herself in financial difficulties, and in this case a provisional grant of £50 was made.

The Futurist Outing.

That delightful Gloucestershire town, Tewkesbury, was the rendezvous on Sunday last of the whole of the Birmingham Futurist staff. It was the occasion of their annual outing, and, favoured by delightful weather, the party, numbering 70, spent a most enjoyable day. Messrs. L. P. Samuel (managing director), Charles Williams (general manager), and W. F. Smith (resident manager) accompanied the excursionists. Lunch and tea were provided at the Italian Gardens. In the afternoon the orchestra played the rest at cricket, while after tea athletic events between the ladies and men, and a football match, brought the day's program to an end.

Many Regrets.

The numerous Midland friends of Mr. Charles Hutchin, for so long associated with the Walturdaw Co. in this territory, heard with regret that their old friend was ill. News reached Birmingham that Mr. Hutchin, who is now manager of the New Pavilion, Newcastle-on-Tyne, was the victim of a nervous breakdown. The united wish of all in this area is that "Charles" will speedily recover.

Wedding Bells.

Cupid has been exceptionally busy at the Birmingham headquarters of the Famous-Lasky Co. of late. In fact, it would seem as though my friend, Mr. J. J. Corper, has charge of a marriage bureau. At any rate, the lady members of his staff have proved so attractive that three of them have taken partners for life within the last month. Calling in at noon on Saturday last I found Mr. Corper and his staff making a hurried departure to attend the wedding of Miss Doris Whatmore to Mr. Leslie Elbourne, part proprietor with his father of the Elite Picture House, Handsworth. The ceremony at St. Mary's Church, Selly Oak, was the outcome of a romance which began in the Birmingham office of Famous-Lasky, for there it was that Miss Whatmore first met her husband.

Gaumont Enterprise.

Last week's events in Birmingham provided two really interesting topicals. First of all there was a monster program of processions and sports in connection with National Bicycle Week. Then the Association of Chief Constables held its annual conference here, when the distinguished visitors included Mr. W. C. Bridgeman, the Home Secretary. In connection with that conference Mr. R. L. Sheridan, of Gaumont's, showed remarkable enterprise. A film was taken of the delegates as they left the Council House for lunch on Friday last, the negative was sent to London, and the same evening about 250 feet of the film was exhibited to the visitors at a reception held in the Victoria Courts, together with a comedy and one of the popular "Romance of London" series.

A Walturdaw Change.

A change in the Walturdaw staff has to be recorded, Mr. S. Beal having been appointed outside representative in succession to Mr. R. Malin. The latter has joined the staff of Walkergraphs, Suffolk Street. Mr. Beal has been on the Birmingham clerical staff of Walturdaw's since 1914. Mr. Wilson's next two features will be "His Brother's Wife" and "Catherine the Great," trade shows of which will be held shortly.

Ideal's Latest.

Rarely has a film had a more remarkable reception in Birmingham than that given to the Ideal feature, "This Freedom." Mr. Harold Boodson has had an exceptionally busy time since the trade show of this Fay Compton success, and there is keen competition for dates in the Midlands. It will be released in Birmingham on October 29, the Futurist having secured first run for that week. The Victor Seastrom production, "Honour," starring Maggie Albanesi, will await exhibitors at New Street Picture House on Tuesday next.

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Kinema Gleanings from the West.

Films at Bristol Theatre—A.M.U. Trouble at Bath—Taunton Kinema To Reopen—First National Going Strong.

From our Bristol Correspondent.

THE action of the management of the Empire Theatre, Bristol, in running an exhibition of "The Loves of Pharaoh" has brought the question of the showing of films at ordinary theatres and halls other than regular kinemas once again to the front. Hitherto, the chief difficulty which local exhibitors have experienced in this direction has been with the Colston Hall, and many attempts have been made by the C.E.A. to grapple with the matter; resolutions have been passed again and again, and proposals made to boycott renting firms who show, or allow to be shown, any film at this hall. So far, however, little success has attended these efforts, many big films are still exhibited at the hall, and exhibitors find themselves more or less helpless in the matter. The situation has now been aggravated by the Empire, which has been music-hall and theatre in turn, and which, while still retaining the right to put on drama, musical comedy or revue, can vary these activities by dropping into the film business occasionally when a big picture which is likely to turn out a profitable venture comes along.

Action of Local Exhibitors.

Local exhibitors have formed a committee to consider the whole question of films at outside halls, but before any action is decided upon, if such action is possible, it will be best to wait for the result of the Plymouth motion, which is down on the agenda for the next General Council meeting. Any proposal to put a stop to this form of competition is certain to receive the whole-hearted support of the Bristol branch.

A.M.U. Trouble at Bath.

Some trouble has arisen between the Oldfield Park Picture House, Bath, and the local branch of the A.M.U., with the result that the orchestra at the hall has been replaced by a solitary pianist. A deputation from the Bath Trades Council, which has taken up the matter, was recently received by the directors of the house, and the matter was gone into thoroughly at a round-table conference, and hopes are entertained that an arrangement satisfactory to both sides will be arrived at.

Taunton Kinema to Reopen.

I hear that the Empire Kinema, Taunton, is to be reopened as a high-class picture house shortly. The hall, which in the old days was under the management of Adam Jay, was closed down soon after the County Hotel, to which it was attached, was purchased by Trust Houses, Ltd., when the hall was converted into a ballroom and used for dances, dinners and other social functions.

First National Going Strong.

Calling at the local branch of Associated First National the other day, I heard several interesting items of news, the first being that Mr. Sanders has got his dispatch department fixed up and that in future all films for the territory served by the Bristol branch will be dispatched from the Park Street premises. Mr. Sanders has made a special arrangement for the benefit of exhibitors in Bristol and the immediate neighbourhood. On Wednesday and Saturday evenings a member of the staff will remain on duty at Park Street so that customers will be able to bring in or pick up their films on these nights, a convenience of which, no doubt, many will gladly take advantage. For the next three Sundays, the 10th, 17th and 24th, shows will be held in the Park Street theatre, the subjects being, "What a Wife Learns," "Stranger Than Fiction," and "Scars of Jealousy."

A.F.N. Changes.

Mr. Sanders also told me that he is giving up the control of South Wales territory and will be devoting all his attention to the West of England branch, which, by the way, consists of no less than six counties. South Wales is to be under the management of Frank Cross, who comes from the London office of the firm. First National is certainly making big strides.

Interesting Items.

The Queen's Hall, Bristol, has been closed down for the summer months and will reopen early in the autumn.

G. A. Morley is leaving the Assembly Rooms, Bath, which he has managed for some time past, but, I understand, he will remain in the city in another position.

Tilney's have arranged a show of the new issue of "King Solomon's Mines" for Sunday, June 17, at the Palace.

The Rev. J. C. Harris, a Bath Nonconformist minister, proposes to start a kinema in connection with his chapel. Only films of an educative nature will be shown.

I hear that a move is on foot to build a kinema in another Bristol suburb, which is already served by a picture house not far away.

A BANNED FILM.

A Case for the High Court.

A POINT of considerable importance was raised at Westminster County Court last week when an action was heard to recover £25 for the hire of the film "The Confession," brought by the Ashley Exclusive Films Company, Great Newport Street, W., against E. Strong, proprietor of the Alexandra Kinema Theatre, Coventry.

Plaintiffs' counsel said that the defendant agreed to rent the film, "The Confession" for six days at £50, but plaintiffs only claimed half the sum under a clause in the contract which provided that one-half the actual rent should be paid if a film could not be shown under certain conditions, including an order of the licensing or public authorities. The film was banned by the Watch Committee of the Coventry Corporation.

The Judge held that in all respects the film was perfectly fit to be exhibited, and having regard to the terms of the contract there would be judgment for the plaintiffs for £25 and costs.

For the defendant, it was stated that this was the first time the point had been raised, and arrangements were being made to test it in the High Court.

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News and Notes from Newcastle.

Street Advertising for Goldwyn Film—Trade Shows Return to the Empire—New Films and Wild Animal Pictures.

From our Newcastle Correspondent.

THE management of the Queen's Hall, Newcastle, were responsible for another smart stunt for advertising "Brothers Under the Skin." A number of men were engaged for the purpose and were dressed to represent various grades of society, ranging from the coster with his pearlies to the society nut in high hat and evening dress. One also pushed a perambulator with a dummy baby in it. Following a sandwich-man with boards announcing the film came the stunters carrying bannerettes bearing various inscriptions, two prominent ones being, "Henpecked Husbands Arise" and "Down with the Tyrant Wife." Much interest was created by this procession, and full houses at the Queen's were the order of the week.

K.R.S. Secretary's Visit.

Mr. F. Hill, the general secretary of the K.R.S., is to pay a visit to Newcastle on June 12, when he will address a meeting of the renters which will be held in the afternoon.

Return of Trade Shows.

At one time the Empire Cinema, Newcastle, was well used by the local renters for holding trade shows, but it has not been so much in evidence of late. It is, however, to come into its own again, as I am informed that a number of renters have fixed up to hold their trade shows there regularly.

Chaplin Films.

"The Kid," which has been reissued and will be released in the territory in September, will be first seen at the Queen's Hall, Newcastle. Mr. Harry Faid, of Triangle Plays, who is handling the subject in this area, has had a pretty busy time in allocating dates. He hopes shortly to be able to take bookings on the latest Chaplin film, "The Pilgrim."

"The Christian" Going Strong.

The feature of the business at the Goldwyn local office is the number of bookings secured for "The Christian." This subject, which is to be released in September, has aroused the exhibitors, and there has been keen competition for it. Mr. T. Finucane, the local manager, has also a good selection of other subjects, including "Hungry Hearts," "A Blind Bargain," and "Matri-Money."

More Animal Pictures.

Natural history and travel subjects appeal strongly to a section of the patrons of the "movies" in this district, and they will shortly have an opportunity of seeing a new series of these in Cherry Kearton's "Wild Life Across the World," which the International Kinema Corporation has arranged to screen to the trade. There are a dozen chapters to the series, each occupying one reel.

New Films.

Before long exhibitors will have an opportunity of seeing the Samuelson production, "The Knock-out," which has recently been secured by Butcher's Film Service, as well as the Granger latest picture, "Trapped in the Mine." The latter should prove of local interest as many of the scenes are laid in the British coalfields.

High Level's Capture.

Mr. J. W. Laing, of High Level Exclusives, informs me that his firm has just purchased for the territory a new output comprising six pictures, which feature Franklyn Farnum, Malvina Longfellow and Ellen Terry. He has also commenced booking on "Jessica's First Prayer" and "Little Meg's Children," a couple of films to be released in December.

SCOTTISH NOTES.

(From our Glasgow Correspondent.)

CONGRATULATIONS to Mr. James Noble on being appointed as manager of the popular Wellington Picture Palace. This is one of Glasgow's old and original halls as far as the showing of pictures is concerned, and it will be for ever associated with the memory of the late Mr. J. J Bennell. Mr. Noble assumes his new duties with the best wishes of his innumerable friends in the Scottish film trade.

"Is it a Stampede?"

There seems to be a stampede among many Scottish kinema proprietors and managers at the moment to reduce their charges, but it seems to me that the lowering of the tariff of admission in certain cases is much too drastic. Some halls have actually reduced their charges as much as forty per cent., and it is difficult to see how any extra patronage will compensate for the loss in revenue. The plain fact of the matter is that at the moment there are many people who cannot afford their usual weekly visits to the pictures, and the lowering of charges is of no practical benefit to such folk.

A Court Case.

In the Linlithgow Sheriff Court recently, the proprietor of a West Lothian Kinema was charged with having (on a certain occasion) collected from persons about to be admitted to his hall entertainment tickets bearing adhesive stamps, and failed to deface these stamps by tearing the tickets into two parts—returning one half to the person and retaining the other half. Giving evidence for the defence, the hall checkers and the proprietor averred that no persons were ever admitted to the picture house without tickets, and, although it was a fact that several tickets were found in the checker's possession that had not been torn across the official stamp, the explanation was that for the second house on a Saturday night there was always a rush of people.

Fifteen Pounds Fine.

The result was (it was further explained by these witnesses) that several patrons would not wait for the tearing of the tickets and the handing back of their half. These untorn tickets would have been torn therefore and placed in the box immediately the checkers had had time to do so. The Sheriff found the accused guilty of both charges, and remarked that the proprietor was nevertheless responsible for making provision to cope with such conditions. He imposed a fine of fifteen pounds, which was paid at the bar.

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"CATHERINE

BASED ON 18TH CENTURY RUSSIAN HISTORY, THIS GIGANTIC SPECTACLE OF COURT INTRIGUE HAS FOR ITS THEME THE LOVE STORY OF CATHERINE THE GREAT — THE QUEEN WITH MANY LOVERS

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Trade Activities in South Wales

Tax Case Echo—Great Stoll Trade Show—"This Freedom"—Proprietor Fined.

From our Cardiff Correspondent.

AN echo of the previous week's tax case was heard at Cardiff Police Court last week when Mr. J. Lewis Walter made an application to the Cardiff Stipendiary in respect of proceedings taken at the Court last week at the instance of the Commissioners of Customs and Excise against Laura D. Abse and Phillip Abse, who were fined £40 and £200 respectively for failing to comply with Regulation 14 of the Entertainments Duty regulations. The defendants were summoned as principal and manager respectively of the Grand Cinema, Aberaman. Mr. Walter asked the Stipendiary to fix the amount of recognisances in lieu of an appeal to the Court of Quarter Sessions. The Stipendiary fixed the amount at £100 in each of four cases and £100 in respect of the defendants themselves.

Stoll's Trade Show.

Stoll's trade show at the Capitol Cinema, Cardiff, last week, of "The Wandering Jew," was of outstanding success, and the Welsh exhibitors are in keen demand for the feature. There was an exceptionally fine gathering at the private view, the company including not only exhibitors from all parts of the territory, but some of the most prominent commercial figures of the principality. The Lord Mayor of Cardiff, who had hoped to attend, was unable to be present. Special music was supplied by Mr. Lionel Falkman's orchestra, and on the whole the event was one of the finest shows we have had in Cardiff for a long time.

Ideal's "This Freedom."

Another successful trade show this week was that of "This Freedom," by Ideal, and Mr. A. M. Kay, who came down specially for the event, had a warm reception from his many friends in the Welsh territory.

Proprietor Fined.

For failing to tear in half Entertainments Tax tickets, Percy Haynes, proprietor of the Llanhilleth Playhouse, was fined £5 at the local Court last week. Mr. A. B. Pursin (from the solicitors' department of the Custom House), who prosecuted, said that Excise Officer Rawlings visited the show about 8-30 p.m. and discovered that a number of persons were not in possession of their half-tickets. He saw the box attendants, who were in possession of whole tickets which were apparently badly worn, and it was quite possible that they had been used over and over again. A number of witnesses gave evidence that they paid for admission but received no half-tickets in return. Hayes said he was away from the hall on the night in question, but he had given specific instructions for all half-tickets to be returned to the patrons.

DINNER OF WELCOME TO GEORGE FITZMAURICE.

Many prominent personalities were present at the dinner given by Associated First National to George Fitzmaurice, who is about to make a film version of Sir Hall Caine's "The Eternal City." Among those present were Sir Hall and Lady Caine, Mr. and Mrs. Fitzmaurice, Sir Henry and Lady Fielding Dickens, Sir Henry de Courcy Moore, Sir William Jury, Miss Olive Wadsley, Sir Ernest Hatch, Mr. and Mrs. R. J. Pugh, Mr. Cecil Hepworth, Messrs. H. Judge, and P. Phillipson.

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THE EARLY DEVELOPMENTS OF THE MOTION PICTURE.

The First Continuous Motion Mechanism, with Plurality of Lenses.

No. 4.

By C. FRANCIS JENKINS.

IN 1890 I began work on mechanisms for recording and reproducing motion. Two systems were developed side by side; one employed intermittent motion at the picture aperture, the other continuous motion. Cameras were first made, in which film was used, split to width in the dark from Kodak film bought in local photographic shops. These pieces were spliced into strips, sometimes twenty-one feet long, if I was lucky. Prints were made from negatives exposed in the cameras—usually in the continuous motion camera, for it made the steadiest pictures, though projection was mostly in the intermittent machine, which had no interrupting shutter, and therefore gave most illumination.

The continuous motion mechanism consisted of a rotating disc carrying a plurality of matched lenses arranged around its periphery, and passing in single line sequence across an adjustable opening in exact synchronism with a film moving downward in the focus of the lenses. Different mechanisms were made, with an equipment of lenses ranging from five to forty-eight, and in spaced relation depending on the height of the frame chosen.

The Illumination Problem.

In the intermittent mechanism the film was illuminated for about seven-eighths and moved in about one-eighth of a period. A "beater type" was first employed and later followed by a geneva gear, a gear found in many makes of watches to prevent winding the spring too tight.

My works was my own, but, viewing the art in historical retrospection from this late day, it is evident that the solution of the illumination problem was my only original contribution to the art as practised from 1890 to the present time. I must confess that I don't quite understand why the thing wasn't hit upon by someone previously; it was so simple, as so perfectly obvious when once done, like half turn of the screw which made the constant contact transmittent, which, in its turn, made the telephone a commercial article.

My old apparatus was acquired by the United States National Museum in 1895, and there it can still be seen on exhibit in the Graphic Arts Department. My projectors were motor driven, and by some accident of design were built left-handed, a type which has since been followed, consciously or unconsciously, in the design of machines the world over. Exhibitions to friends were given from time to time in 1891, 1892, and 1893, though my first exhibition of which any account appeared in printed publications was in June of 1894.

The Early Machines.

In March following I secured financial assistance, and we built three copies of this early machine and exhibited them at the Cotton States Exposition, Atlanta, 1895. These were the first of picture shows in a building built exclusively for the purpose.

In the winter following I demonstrated the original instrument, the Phantoscope, before the Franklin Institute, of Philadelphia, and at the close of the demonstration it was voted that the matter should go before the proper committee to determine whether it ought to receive scientific acknowledgment. The committee in due course recommended the Elliott Cresson Gold Medal, and published its findings in the Journal for three months. Thereupon the proposed award was vigorously opposed by two interested gentlemen, but after many months of taking testimony and considering evidence and data submitted the originally recommended award was made. Eighteen years later a second award was made, the John Scott Medal, for improvements, *i.e.*, lateral projection, as demonstrated in a machine which I later christened the Graphscope.

Singing Pictures.

Efforts have been made from time to time to exploit synchronised pictures and sound, but without success. There is no difficulty in synchronising. This has been accomplished in several ways by those engaged thereon, my own scheme being to put the sound record on the film as a sinuous edge, so that accidental destruction of a part of the film would take out as much sound as picture, and when spliced would still be in synchronism and without any adjustment of mechanism. The public, however, did not favourably receive any of the singing pictures, and all such schemes disappeared when the novelty of a single exhibition had passed. The silent drama is attractive to a very large extent, I think, because it is the silent drama.

Stereoscopic motion pictures have been the subject of considerable thought, and have been attained in several ways, as described in the October, 1919, transactions of this society, but never yet have they been accomplished in a practical way. By practical I mean, for example, without some device to wear over the eyes of the observer. It is generally conceded that its acceptable accomplishment would enhance the beauty of the motion picture.

(To be continued)

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"DIANA OF THE CROSSWAYS"
"JANE SHORE"
"SIXTY YEARS A QUEEN"
"BATTLE OF WATERLOO"
"GAME OF LIFE"
ETC., ETC.

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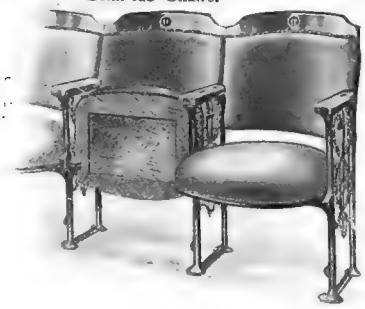

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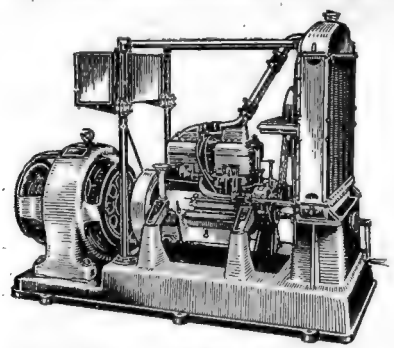

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EFFICIENT PROJECTION.

Projection is the Greatest Speciality in Presentation.

A THEATRE'S POPULARITY DEPENDS ON GOOD PROJECTION.

TIME after time we have urged in these columns the importance of efficient projection in our kinemas. The perfect picture is mainly due to the work in the operating-box, aided materially by good and expert lighting. In too many instances carelessness in projection, or what is more often the case, the use of worn-out and antiquated machinery, are responsible for really bad presentation and an equally unsatisfactory performance. And how often is it found that a good picture, with a big pull, is simply ruined by faulty projection?

Proper Screen Presentation.

The astute and up-to-date manager, whose theatre has a reputation for efficiency, now recognises the fact that proper screen presentation is the essential basis around which the completed show is constructed. In other words, successful presentation commences in the operating-box. No matter how capably the show has been advertised, or how attractive the lobby display; no matter how efficient and delightful the work of the orchestra, or how satisfying the colour and decorative schemes, if the projectionist fails in his work the entire show falls to the ground. The tendency is, therefore, to spare neither time nor expense in securing high-grade efficiency in the operating-box. In the past all too little attention has been given to the projection end of the business. Equipment has been poor and antiquated, with machines that have long outlived their usefulness, and should be promptly consigned to the scrap heap. And the status of the operators too often mean careless and inefficient running, and the consequent dissatisfaction, and even annoyance, of the audience at a badly presented picture. But all this is rapidly changing. The management which starves its projection equipment and screens a badly-lighted picture is slowly but surely going out of the business, to give place to up-to-date ideas in presentation. And presentation in the operating-box will be found to be a sterling investment to any exhibitor.

The Importance of Equipment.

The first consideration in securing efficiency in the projection department is to get the newest and best machinery on the market. The motion picture projector has undergone considerable improvement during the last few years. New devices and patents—many of them being fundamental in character—have been introduced, and the machine of to-day is vastly more efficient and reliable than that of even two years ago. The most important of these improvements is in the lighting, for the high intensity arc has come to stay, and as it is adaptable to most of the standard machines, there is no reason why its marvellously improved light-giving effects should not be generally adopted. Again, there is the new device in an objective lens, which in its experimental stages has attained considerable success. The inventors claim that this new lens is a revolution in lens principles as applied to projection, and assert that it will project 50 per cent. more light than any lens of the Petzrel type. The result on the screen is said to be a brilliant black and white that is quite remarkable. These are only two instances of far-reaching improvements. It is a fact that at the present moment the best brains in America and on the Continent are concentrating on the problems of the operating-box and on fundamental alterations in projection apparatus in order to secure increased efficiency in continuous motion mechanism.

Scrap Old Equipment.

It is clearly the duty of every exhibitor who is striving to keep abreast of the newer conditions to scrap old and worn-out projection apparatus. The new super-kinemas naturally possess the very best and latest equipment for the operating-box—a necessity nowadays that can hardly be overlooked. But the great bulk of our kinemas to-day are carrying on under old and impossible conditions so far as projection is concerned. Indeed, many of them have not yet installed the double-machine system, and are content to grind out a fairly good screening in the mistaken belief that their patrons do not require anything better. Surely it is the plainest of plain facts that if the picture is the thing that matters it is a pretty hopeless proposition to project a good picture in such a way that it is next to impossible to see it properly. No, the only remedy for such conditions is to ruthlessly scrap old and worn-out apparatus and replace it with the best obtainable. The days of poor projection, when it was often painful to keep your eyes open and see the film doing a sort of shimmy on the screen, are happily over, and new and better conditions prevail. The picture theatre public are now far too critical to tolerate bad projection, and only patronise those houses where the best projected picture is shown.

A Model Operating Box.

We were privileged the other day to inspect the projection arrangements at one of the new and recently opened super-kinemas. As an instance of high-grade efficiency this theatre will rank high. A commodious and well-ventilated room, built to the standard of the local authority's requirements, conveniently house three projectors and everything connected with them, including flood and spot-lights. These machines are kept spotlessly clean, with the result that the very best in them is obtained. A staff of three projectionists, including the chief operator, handle the machines, and secure very high efficiency. The light on the screen is very fine, and the picture is as nearly perfect as it is possible to make it. The chief projectionist receives all orders from the management, and sees that they are carried out. Every program is rehearsed with the complete show, so that the opening performance—tremendously important as a factor in success—shall be as smooth-running and complete in technique as care and attention can make it. All the work in the operating-box is made to synchronise with the entire performance, and is timed not only to the minute but to the second. Such efficiency is bound to tell its tale to the public: it is presentation of the highest order, and its result is reflected in the most emphatic way in the pay-box!

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THE CONSTRUCTION OF NEW KINEMAS

Suggestions for New Buildings.

COMPREHENSIVE SURVEY OF THE POSITION IN AMERICA.

By THOMAS W. LAMB, in the "Motion Picture News."

No. 1.

[In our last issue we published the experienced views of Mr. Charles Rosher, C.E., a well-known theatre architect, on the subject of the building of new kinemas. In this issue we pursue the subject with a comprehensive survey of the position as it is to-day in America by Mr. Thomas W. Lamb, one of the leading architects of that country.]

PERHAPS the most fascinating architectural problem in the United States to-day is the design development of a theatre. But it is, at the same time, a most uncertain and dangerous one unless it is properly approached and carried through. Theatre building is so unique in its very nature that unless a careful analysis is made of every division of the problem, and the result worked out from this analysis, the owner and the tenant are likely to find themselves with a "white elephant" on their hands instead of a gold mine.

The first phase to be approached is the consideration of the city or town in which the theatre is to be located. A prospective builder may believe that he has hit an excellent theatre town, and yet find, upon analysis, that he is wrong. This first step is extremely important. It is an established fact that in this country factory towns offer the best location for theatres. The reason for this is that the average work done in a factory is less interesting and less varied than other types of work. A theatre in this class of town supplies much of the dramatic and artistic stimulus which is so essential to a happy, well-rounded life.

Selection of the Site.

Having determined the locality in which the theatre is to be built, the next problem is that of buying enough land. The plot should not be too expensive. The entrance will probably have to be on or through expensive property, but the actual theatre should be located on land that is much less expensive. One must always take into consideration the necessity of court exits, as required by law. Even though there may be no such law in certain localities, theatre exits should be built to allow patrons easy and immediate exit in case of fire or panic.

In the selection of a site there is one point that is of great importance, inasmuch as it affects the cost of the building, namely, the nature of the soil on which the site is located. In a certain west coast city there is an interesting example of the results that may follow a disregard of this factor. A clever promoter found what he thought was an excellent theatre site, very well located and reasonable in price. In short, he had a bargain. But he had failed to investigate thoroughly, and when the time came to build it was found that dry, solid ground on the property was only about two feet deep. It was necessary to place wooden piles under the entire theatre, with the result that the cost of the foundation amounted to nearly five times the normal cost. Tests of the soil on which a theatre is to be placed should always be made. One may find soft bottom or one may find rock, and either of these conditions creates a very undesirable place for a small theatre. Of course, large theatres must often of necessity be built on property requiring piling or blasting.

Plans for the Building.

The architect's first task will be to make sketches of the proposed theatre, on which will be determined the amount of court space required for exits, the size of the lobby, the seating arrangement, and, in general, how to utilise the site to the best advantage. It may be necessary to purchase more property, or, again, there may be an excess of property, so that a sketch at this stage is of paramount importance. The sketches will not, of course, be absolutely accurate, for they are made at small scale, but they will convey to the owner an idea of what is permissible and possible on his plot.

Is a Stage Necessary?

At the same time one should determine whether it is necessary, as a matter of insurance, to build a stage, or at least stage walls sufficiently heavy to allow for the installation of a stage in the future. I should say, off hand, that a theatre with a capacity up to 1,000 seats would find a stage a luxury, but above 1,000 seats a stage is an insurance; that is, a motion picture house of less than one thousand seats is hardly practical for vaudeville, as the latter, in order to be successful, must cater to larger audiences. If the locality warrants the construction of a 1,500 to 2,000 seat house, and the real estate investment is not too heavy, it is excellent insurance to build a stage. The cost of building a stage, outside of the cost of the extra land required, is about £6,000. This stage enables the production of a special act in conjunction with the motion picture, and also makes it possible to convert the house on very short notice to either a vaudeville or legitimate theatre. In a number of towns a well-paying plan is to run a few acts of vaudeville or give a similar performance during the last days of the week. A theatre with the complete stage will permit this.

The Financial Aspect.

The next large problem is the matter of financing. There are very few theatre owners who are able to build all their theatres independently, although this is, of course, the most desirable way. If it is necessary for the owner to go to one of the large financing companies, or even to a local bank to obtain the necessary financial backing, it will undoubtedly be a stringent requirement that he erect, in connection with the theatre, a certain proportion of commercial building. The financial companies and banks are quite adverse to lending money on what is called a "one use" proposition. They prefer to lend money on a building that is at least 50 per cent. convertible. A theatre is of such a special construction that it cannot be converted for some other use except at great expense. When

(Continued on next page.)

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SYNCHRONISED PICTURES.

(By CLAUDE H. VERITY).

AS the inventor of the Verity System of Synchronised Pictures, I ask you to give me the opportunity of placing before your readers the present position as regards my inventions dealing with this subject.

During the last few months it has not been possible to commercialise my inventions, but I am now free to do so. I have lately discovered important improvements dealing with the control of the Projector and Veritiphone. I have conclusively proved by the three weeks of public demonstrations given in the Albert Hall, Leeds, in April, 1922, that my system of synchronisation will give to the public synchronised productions at each performance, so that the two machines—Projector and Veritiphone—will never vary more than one twenty-fifth of a second, and at any given moment the operator can detect and control synchronism within this period of time.

The improvements referred to above enable the ordinary staff in the projection room to control synchronised productions from the standard projectors at present fitted in any kinema where the synchroniser is installed.

The synchronising apparatus when not in use can be connected or disconnected in 15 seconds, and does not interfere with the projection of silent films. The control is now in the projection room and not, as before, behind the screen.

It has been acknowledged by experts that the Veritiphone gives a natural reproduction of the human voice, and lately I have discovered a new method of attaching electrical amplification which gives large volume with natural tonal results.

Now that the volume and natural tone of the gramophone has been obtained, the remaining obstacle to the complete success of properly produced synchronised pictures has been overcome. It rests with the vested interests in the trade to realise that variety turns placed on the programs of the kinema theatres would be a welcome draw and help towards the future profitable development of the film industry, while for educational and political purposes there awaits assured success for those who take up my system of synchronised pictures.

TINTED FILM BASES.

Cheaper Process for Firelight and Sunsets.

SUNSET and prairie fire effects on the kinema are said to have been made 20 per cent cheaper by a new process for dyeing the film surface before exposure instead of colouring the exposed film as heretofore.

Tinted bases are now being supplied by various stock makers in nine different colours. There are pink and red shades for firelight scenes, amber for day interiors, orange and yellow for sunsets, light blue and blue for night exteriors, blue-green for the early morning, and green for forests. There is no increase in the price charged for these new tinted bases.

LATEST LONDON FILM NEWS.

THE Hepworth Studios are working at full pressure. Cecil M. Hepworth has finished "Strangling Threads," which is the title that has been given to an entirely new film version of "The Cobweb," by Leon M. Lion and Naunton Davies. He and his company are now busily engaged upon a new edition of "Comin' Thro' the Rye," by the late Helen Mathers. Henry Edwards has nearly finished "Boden's Boy," from the famous novel by Tom Gallon, and within the next week or so will begin work upon another picture play, the title of which has not yet been announced. In spite of the uncertain weather, no time is being lost at Walton, and the fullest possible advantage is being taken of every bit of sunshine that comes along for the purpose of securing more of those beautiful English exteriors for which the Hepworth Company is so justly famous.

"Heartstrings."

Mr. Edward Godal's new B. and C. production, "Heartstrings," has now been completed, and its trade show will be awaited with much interest. If it is of the standard of production that the B. and C. shorter subjects have been, it should certainly be a big winner. The film is based on Mrs. Gaskell's famous story, "The Manchester Marriage," with Mr. Eliot Stannard as scenarist and Mr. Edwin Greenwood as the producer. A veritable galaxy of British stars appear in the picture, among whom may be mentioned Gertrude McCoy, Edith Bishop, Kate Gurney, Sydney Fairbrother, little Cathleen French, Russell Thorndike, and Victor McLaglan. The story affords many opportunities for some superb photography, and in the capable hands of A. W. Kingston it reaches a very high standard. Some of the early scenes are taken in the Liverpool Docks and the Manchester cotton factories, and later on the action moves to the south, into the very centre of the beauty spots known and loved by Londoners. The date of the trade show will be announced shortly.

"Conscripts of Misfortune."

The new George Clark picture, "Conscripts of Misfortune," is now nearing completion, and scenes for the film have been taken in many parts of the country, and some of the backgrounds introduced are particularly beautiful. It is interesting to note that the walls of Windsor Castle are introduced as walls surrounding a South African prison, where one of the leading characters is imprisoned for illicit diamond trading.

The cast of "Conscripts of Misfortune" is a big one, and includes Victor McLaglen, Norma Whalley, Madge Stuart, Florence Turner, Walter Tennyson, M. A. Wetherell, Simeon Stuart and Cecil du Gue. Two other important members are Micky Brantford, who appears as an office boy of unlimited intelligence, and Iris Lunan, a little girl who appears in the opening scenes as the screen daughter of Florence Turner. F. Martin Thornton is responsible for the sole direction of the film.

THE CONSTRUCTION OF NEW KINEMAS—*Continued.*

the site is purchased sufficient property should, therefore, be obtained to build a few stores and offices, and the floors above the stores should be sufficiently strong to allow for a dance hall, rooms for public assembly, or a light manufacturing establishment. In fact, almost any type of small business building will materially assist in the securing of a sufficient loan. I recall an amusing incident in this connection. We were preparing plans for a large 3,500 seat theatre and a 16 storey office building. Naturally, in conversations with the owner we mentioned the theatre first and the office building second. But when it came to writing the letter which described the whole proposition, and which was to be submitted to the financial company, it was necessary to reverse this method and in every instance to name and emphasise the office building and to minimise the importance of the theatre. I cannot be too emphatic on this point in order to bring out the necessity of constructing a certain amount of convertible commercial building in connection with a theatre. In fact, were I to construct a house of even two or three hundred seats for my personal investment, I should incorporate two small stores and one floor of offices, thus insuring a good financial return.

(To be continued.)

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PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

FOR SALE.

MR. MAX ERARD, who is shortly producing an entirely new creation, is prepared to *sell* or *lease* his magnificent 4-Manual Organ to any recognised picture hall. Equal in volume of tone to an orchestra of 50.—For full particulars apply Max Erard, June. 4, Theatre Royal, Dublin; June 11, Hippodrome, Belfast; June 18 on, Commercial Hotel, Stalybridge.

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3,000 TIP-UPS, with standards, 5s. 6d. complete.—Hellenbrand, maker, Bournemouth Park Road, Southend-on-Sea.

THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

THE FILM RENTER &

MOVING PICTURE

NEWS

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STOP PRESS NEWS.

GOLDWYN v. STOLL

CASE SETTLED.

TERMS :—All Imputations and Allegations against Plaintiffs and Mr. Hess Absolutely and Unreservedly Withdrawn.

Counter-claim of Stolls to be dismissed with costs.

Agreed settlement to Plaintiffs : £13,500 with costs, together with special costs, to be agreed by both parties.

Mr. Justice McCardie in agreeing to settlement paid special tribute to Sir Oswald Stoll.

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JUNE 18.
Assoc. First National....Hurricane's Gal.....Own Theatre, 11
Fox....The Love Image.....London Pavilion, 3
Walturdaw....Catherine the Great.....Shaftesbury Pavilion, 11
TUESDAY, JUNE 19.
Pathe....Pathe Comedies.....Own Theatre, 2-30
F.B.O.....I Am the Law.....West End, 11
Assoc. First National....Scars of Jealousy....Own Theatre, 11 & 2-30
European....The Eagle's Talons.....Shaftesbury Pavilion, 11
Famous-Lasky....Racing Hearts.....New Gallery, 11
WEDNESDAY, JUNE 20.
Pathe....Pathe Comedies.....Own Theatre, 2-30
Assoc. First National....Scars of Jealousy.....Own Theatre, 2-30
European....The First Degree.....Own Theatre, 11 & 2-30
Goldwyn....Mutri-money .....New Gallery, 10
THURSDAY, JUNE 21.
European....The First Degree.....Own Theatre, 11 & 2-30
European....Bavu.....New Gallery, 11
FRIDAY, JUNE 22.
Pearl....The Pilgrim.....Kingsway O.H., 11
First National....Hurricane's Gal.....Own Theatre, 11

MANCHESTER.

TUESDAY, JUNE 19
European....The Oregon Trail.....Deansgate P.H., 11-15
W. & F., Deserted at the Altar .....Futurist, 11-15
Goldwyn....A Blind Bargain.....Theatre Royal, 11
Fox....The Love Image.....Oxford Street P.H., 11
Gaumont....La Tosca.....Gaiety, 11
Famous-Lasky....Racing Hearts.....Piccadilly, 11
Gaumont....La Tosca.....Own Theatre, 2-30
WEDNESDAY, JUNE 20.
Ass. First National....Scars of Jealousy.....Theatre Royal, 11
W. & F.....Mad Love.....Gaiety, 11-15
THURSDAY, JUNE 21.
Goldwyn....Souls for Sale.....Theatre Royal, 11
FRIDAY, JUNE 22.
Pearl....The Pilgrim .....Theatre Royal, 11-15
Vitagraph....The Man Next Door .....Piccadilly, 11
Vitagraph....The Midnight Cabaret.....Piccadilly, 11
F.B.O.....I Am The Law.....Gaiety, 11

LIVERPOOL.

TUESDAY, JUNE 19.
Granger....Trapped in the Mine.....Prince of Wales, 11
Ideal....Honour .....Trocadero, 11
WEDNESDAY, JUNE 20.
European....The Oregon Trail.....Futurist, 11
Goldwyn....Souls for Sale.....Prince of Wales, 11
Fox....The Love Image.....Scala, 11
W. & F.....Deserted at the Altar.....Palais-de-Luxe, 2
THURSDAY, JUNE 21.
European....The Ghost Patrol .....Futurist, 11
European....The Power of a Lie.....Futurist, 11
Phillips....The Judgment.....Trocadero, 11-15
Phillips....Saved By Wireless.....Trocadero, 11-15
Ass. First National....Scars of Jealousy.....Prince of Wales, 11
FRIDAY, JUNE 22.
Famous-Lasky....Racing Hearts.....Scala, 11
W. & F.....Mad Love.....Palais-de-Luxe, 11-15

LEEDS.

TUESDAY, JUNE 19.
Regent....Motherhood.....Kinema Exchange, 3-15
Goldwyn....Souls for Sale.....Majestic, 11
Fox....The Custard Cup.....Kinema Exchange, 11-40
Vitagraph....The Man Next Door.....Kinema Exchange, 10-30
Vitagraph....The Midnight Cabaret.....Kinema Exchange, 10-30
Gaumont....La Tosca.....Kinema Exchange, 2-15
Famous-Lasky....Racing Hearts.....Scala, 11
WEDNESDAY, JUNE 20.
Ideal....Jealousy.....Majestic, 11
THURSDAY, JUNE 21.
Goldwyn....Mutri-money .....Majestic, 11
FRIDAY, JUNE 22.
Ass. First National....Scars of Jealousy.....Kinema Exchange, 3-15
Pearl....The Pilgrim.....Majestic, 11
Fox....The Love Image.....Kinema Exchange, 2-15
Fuller....A Rogue in Love.....Kinema Exchange, 11-40

SHEFFIELD

SUNDAY, JUNE 17.
Mercury....Whom the Gods Would Destroy.....Grand, 6-45
MONDAY, JUNE 18.
Butcher's....Little Miss Nobody.....Union St. P.P., 11
TUESDAY, JUNE 19
Granger's....Trapped in the Mine.....Grand, 10-45
Assoc. First National....Scars of Jealousy.....Grand, 3
Kilner's....Madonna in Chains.....Grand, 11-30
W. & F.....Till We Meet Again.....Cinema House, 11
Fuller....A Rogue in Love.....Electric Palace, 11
WEDNESDAY, JUNE 20.
Goldwyn....Mutri-money .....Vargate C.H., 11
Kilner's....King Solomon's Mines.....Grand, 10-45
Famous-Lasky....Racing Hearts.....Union Street P.P., 11
THURSDAY, JUNE 21.
Regent....Motherhood.....Union Street P.P., 11-15
Gaumont....La Tosca .....Grand, 10-45
F.B.O.....I Am the Law .....Cinema House, 11
FRIDAY, JUNE 22.
Gaumont....Love, Life and Laughter.....Grand, 10-45

BIRMINGHAM.

SUNDAY, JUNE 17.
Rose....Woman He Married .....Scala, 1
Assoc. First National....Scars of Jealousy .....Own Theatre, 7
Rose....Love's Penalty.....Scala, 7
MONDAY, JUNE 18.
Ass. First National....Scars of Jealousy.....Own Theatre, 11 & 3
TUESDAY, JUNE 19.
European....Hunting Big Game in Africa.....New Street P.H., 11
Goldwyn....A Blind Bargain.....Futurist, 11
WEDNESDAY, JUNE 20.
Granger....Trapped in the Mine.....New Street P.H., 11
Walturdaw....His Brother's Wife.....Scala, 11
F.B.O.....Brass .....Futurist, 11
FRIDAY, JUNE 22.
Pearl....The Pilgrim.....New Street P.H., 11
Famous-Lasky....Racing Hearts.....Futurist, 11
Fox....The Custard Cup.....Scala, 11
SUNDAY, JUNE 24
Regent....Motherhood .....Scala, 3
Butcher....Little Miss Nobody.....New Street P.H., 7
Gaumont....La Tosca.....Regent, 7

NEWCASTLE.

TUESDAY, JUNE 19
W. & F.....Dusk to Dawn.....New Pavilion, 11-15
Ideal....Honour .....Stoll P.H., 11-15
WEDNESDAY, JUNE 20.
F.B.O.....The Golem .....Pavilion, 11-15
Pathe....The Forgotten Law.....Westgate Rd. P.H., 11-15
Assoc. First National....Scars of Jealousy.....Stoll, 11-15
THURSDAY, JUNE 21.
Grangers....Trapped in the Mine.....Grey Street P.H., 11-15
FRIDAY, JUNE 22.
F.B.O.....Heroes of the Street.....Pavilion, 11-15
Famous-Lasky....The Face in the Fog .....Grainger, 11

NOTTINGHAM.

TUESDAY, JUNE 19
W. & F.....A Gamble with Hearts.....Mechanic's Hall, 11
Famous-Lasky....The Face in the Fog.....Scala, 11
WEDNESDAY, JUNE 20.
Apex....Monna Vanna .....Mechanic's Hall, 10-45
Assoc. First National... Scars of Jealousy .....Elite, 11-30
Fox....The Custard Cup.....Picture House, 11
Gaumont....La Tosca .....Scala, 11
FRIDAY, JUNE 22.
Granger's....Trapped in the Mine.....Long Row P.H.,11
Regent....Motherhood .....Scala, 11
Ideal....Jealousy .....Elite, 11-15

CARDIFF.

TUESDAY, JUNE 19.
F.B.O.....Brass.....Cinema Club, 12-15
Butcher....Syncopated Picture Plays.....Kinema Exchange, 12-15
Butcher....Pillars of Turf.....Kinema Exchange, 12-15
W. & F.....Safety Last.....Kinema Exchange, 3
Gaumont....Love, Life and Laughter.....Capitol, 11-15
FRIDAY, JUNE 22.
Ass. First National....Stranger than Fiction....Kinema Exchange, 3
Pearl....The Pilgrim.....Queen Street Emperial C., 11-15
Goldwyn....Mutri-money.....Kinema Exchange, 12-15
Famous-Lasky....The Face in the Fog.....Capitol, 11-15
Ideal....Honour.....Park Hall, 11-15

GLASGOW.

MONDAY, JUNE 18.
European....Hunting Big Game in Africa.....Coliseum, 11
W. & F.....Mad Love .....Cinema House, 11
Goldwyn....Souls for Sale.....Scala, 11
TUESDAY, JUNE 19.
F.B.O. .....Heroes of the Street .....Picture House, 11
Gaumont....La Tosca.....Salon, 11
Jury....Three Comedies.....Own Theatre, 2-30
WEDNESDAY, JUNE 20.
Moss Empires....The Knock Out.....Picture House, 11
Famous-Lasky....The Face in the Fog.....Cinema House, 11
THURSDAY, JUNE 21.
Ass. First National....Scars of Jealousy.....New Savoy, 11
FRIDAY, JUNE 22.
Pathe....The Forgotten Law....Cinema House & Own Theatre, 11 & 3
Green's....The Pilgrim .....Picture House, 11

BRISTOL.

SUNDAY, JUNE 17.
I.V.T.A.....King Solomon's Mines.....Savoy, 3
Regent....Motherhood.....Castle Street C, 3
Ass. First National....Stranger than Fiction.....Own Theatre, 3
TUESDAY, JUNE 19.
Ideal....Jealousy.....Baldwin Street Palace, 11
WEDNESDAY, JUNE 20.
Ideal....Jealousy .....Palace, 11
SUNDAY, JUNE 24
First National....Scars of Jealousy.....Own Theatre, 3
Gaumont....Love, Life and Laughter .....Picture House, 3

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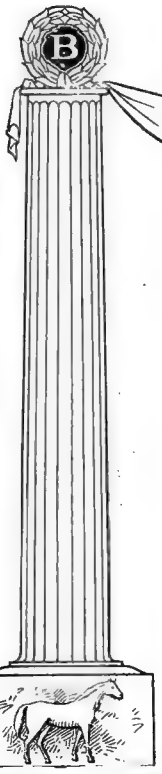

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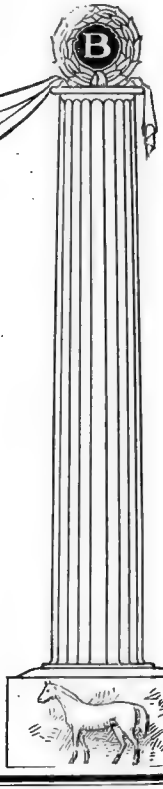

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 501. SATURDAY, JUNE 16, 1923. SIXPENCE.

The Film Congress.

THE thanks of the entire film industry, both on its artistic and commercial side, is due to Mr. Adolph Zukor who, in conjunction with the Authors' League Committee, organised the International Congress of Motion Picture Arts, which met in New York last week. This was, beyond all question, the biggest Convention of its kind ever held in the history of the screen. As Joseph Dannenberg states, in the interesting digest of the proceedings specially cabled to THE FILM RENTER for this issue, the Convention "was called to foster closer relationship between authors and producers." It was certainly needed. These two essential contributors to the success of the silent drama have hitherto not worked out a formula of artistic co-ordination which satisfies both parties. The authors, on the whole, have tended to belittle the film, even when they have worked for it and profited by it. The producers, on the other hand, have been too prone at times to smother the story for the sake of spectacular effect. The co-operation between the two has failed, as yet, to give the world such masterpieces of kinema art as would have placed it in an unchallengeable position of artistic eminence. Something has been lacking, and it was quite in accord with the spirit of "thorough" which has always animated Zukor in his attitude towards this business that he should have organised a gathering to discover what was hampering its development.

In the main, the suggestions put forward at the Congress betoken a clear appreciation of what the studios must do to be saved. For instance, the Resolutions Committee recommended that "greater energy and expense be concentrated on fewer and better pictures, instead of on a vast scale of production." It is not the first time, of course, that this pious aspiration has been heard, but it has never been uttered before with such a weight of authority. We do not know where, when, and in what way the "Authors' Supervisory Board," which was appointed at the Conference to carry out the recommendations, will be able to influence the producing companies to make "fewer and better pictures." It seems hardly likely that the gigantic film corporations in America, if they are really set on maintaining a "vast production scale," will be induced to slow down at the bidding of an "Authors' Supervisory Board." But, at any rate, the fiat has now gone forth not from a group of "highbrows" who know nothing and care less about the commercial organisation of pictures, but from a powerful body called together at the instigation of the most influential man in the film trade of the world. Adolph Zukor, quick to recognise the faults as well as the potentialities of film drama, has summoned to the aid of this growing art the men who have most to do with its form and structure. We believe that he will endorse the suggestion that, henceforth, we should concentrate on quality rather than quantity. He will, we are certain, encourage in the future, as he has done in the past, the world's best story writers "to co-operate actively with studio production."

It is to be hoped, however, that the "reciprocity" will not be "all on one side." We note that some of the authors present apparently came to scoff, and did not remain to pray. Mr. W. B. Maxwell (many of whose works have been filmed), for example, was very sceptical about the value of the screen, and asked why pictures were "so poor, trite, commonplace, and absolutely rotten." Another writer wondered whether it was "worth while for the author, in the present state of motion pictures to have anything to do with them." This attitude is not likely to make either for the betterment of the screen or to "foster closer relationship between authors and producers," for which object the Congress assembled. We are reminded of the rebuke once administered by a clergyman to certain people who stayed away from church because, as they said, "it was not good enough for them." "Well, why don't you come in," replied the minister, "and make us all as good as you are?" If our sophisticated literary men know how the film could be improved, let them "come in" and give the producers the value of their superior enlightenment. We are quite aware that a large number of films, both American and British, are "duds," and we are "groaning under them" even more than Mr. Maxwell is. But if he and his fellow authors know how the thing ought to be done we trust that, now such a cordial invitation has been given, they will not withhold the information, but will come forward and, with the aid of the producer and the artistes, shower upon us those works of dramatic genius for which the screen is waiting.

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By the W

A Weekly
On Trade

THIS week has certainly been a pretty hectic one, as the numerous things on have rarely been surpassed in any one week in the history of the trade. In addition to the Conference of the C.E.A., which opened at Margate on Tuesday, there has been the Goldwyn-Stoll case, which occupied the courts all the week, and the Report stage of the Budget, which came up for discussion on Monday night. What with attending the Law Courts in the morning and afternoon, rushing off to the House at night, and then journeying to Margate on Wednesday to be present at the dinner, and back again in the early hours of Thursday morning, believe me, life has not been all honey. However, as it is our policy to be the first with the news all the time, I am gratified to be able to give readers of this journal the fullest reports of each of the important functions mentioned above, in this week's issue.

A Pleasant Function.

QUITE one of the pleasantest little functions at the Margate Conference was the presentation which Mr. A. J. Gale, the president, made to Alderman Trounson, the late retiring president, on behalf of the General Council of the C.E.A. Every member of the Association will remember the excellent work of Alderman Trounson whilst in the chair, and the presentation that was made in felicitous terms by Mr. Gale met with the hearty approval of everyone present. Alderman Trounson was obviously overcome at receiving evidence of such kindly thought and expressed himself as being only too happy to have served the C.E.A. in the past and would continue to do his utmost for them in the future.

A Shrewd Address.

MR. GAVAZZI KING'S paper on "Good Business," which he read to the Margate Conference, is one that is well worth the attention of every exhibitor in this country. At first, listening to Mr. Gavazzi King, I imagined that his paper was going to be merely an excellent advertisement for the C.E.A. Report, but as he delved further into it one could not fail to realise the shrewd common sense of the man and his grasp of the inner workings of this industry. The whole paper is so full of clever and well directed criticism, together with some excellent advice to exhibitors, that I can only say that it would be good business if they were to read and inwardly digest it. Certainly the reading of this paper made a big impression upon those present at the Conference, and there were many congratulations showered upon the reader, who shows in the compilation of this paper that he has a big grasp upon the affairs of the industry. Mr. Gavazzi King, who, in addition to being General Secretary of the C.E.A., has achieved a reputation for his journalistic work, shows in this paper that his hand has by no means lost its cunning, and I heartily congratulate him upon the shrewd common sense matter contained therein.

Exhibitors Hold Their Hand.

A CURIOUS situation seems to have occurred in the Midland area consequent upon many of the Birmingham exhibitors not making any further bookings until after the end of July. Whether this action has anything to do with the recent meetings of the C.E.A. in that area, and of which nothing has been reported, is a moot point, but it certainly seems somewhat extraordinary that it is after these meetings that this action appears to have taken place. It would appear somewhat strange that such an important branch as Birmingham should have nothing to discuss at their meetings, that is if we are to believe the statements of their president, and in view of the fact that this non-booking question has come to light one cannot help thinking that this matter has probably been discussed behind closed doors and the members pledged to secrecy. Of course, there is another point, and that is that exhibitors may think that by refraining from booking they will get films offered them at lower prices, but in any case the exhibitors' decision is having a bad effect upon the Midland trade.

Two Lamented Deaths.

IT is with very sincere regret that I have to record the death of two prominent members of the exhibiting side of the business this week. Mr. J. W. Kennedy, the well-known Edinburgh exhibitor, who had many interests in the show business in Scotland, passed away on Sunday night, and Mr. Hall, of the Empire Theatre, Longton, died the following day. Both these gentlemen were extremely well known in the trade and were highly respected by everyone with whom they came in touch. Mr. A. G. Granger, who was in Scotland but a few days ago, was in the company of Mr. Kennedy, who was then quite hale and well, and his death came as a sad blow to him. I feel sure I am voicing the feelings of the whole of the trade in expressing the sympathy of all with the families of both these gentlemen.

First National Activities.

MR. E. BRUCE JOHNSON, of the directorial board of Associated First National Pictures, Ltd., and foreign manager of Associated First National Pictures (America), arrived on Wednesday, June 13, from New York, and after a brief consultation with Mr. Ralph J. Pugh and the directorial body will leave for the Continent and Scandinavia, and other countries on a business tour of the already established First National offices, and to consummate plans already made for representation in a number of cities and countries where First National is not already established. Mr. Johnson will then meet Mr. Robert Lieber, president of Associated First National Pictures (America) in Paris, and together they will return to London, where the Second Annual Convention of First National executives, district and branch managers, and other provincial representatives will be held early in August.

The Triumph of Mae Marsh.

I WAS exceedingly pleased to receive a letter in my American mail from Mr. Louis Lee Arms, the husband of Mae Marsh, who writes me concerning the tremendous success of this clever screen actress in Griffith's latest picture, "The White Rose." From the criticisms of the New York Press enclosed in Mr. Arms' letter, the critics appear unanimous in saying that Miss Marsh has made a tremendous success, and each and

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everyone acclaims " The White Rose " as a triumph for this great screen artiste. I am also exceedingly pleased to hear from Mr. Arms that Ivor Novello has done unusually well in a part that, to quote him, " might have taxed the ability of a trooper of many times his experience." It is also interesting to hear that " Paddy" has created a great success in America. Miss Marsh will, according to Mr. Arms, appear in another Griffith production in the not distant future, and in the meantime will probably go ahead with a production of her own. With a recollection of the splendid success of this talented screen actress made in two English productions in which she featured, " The White Rose " will certainly be looked forward to with considerable interest by exhibitors and renters over here.

An Apology to Saul Harrison.

BY one of those stupid errors that creep into the paper, and over which an ordinary mortal has no control, an appreciation that I gave in my " Impressions of the Yorkshire trade," regarding the abilities of Mr. Saul Harrison, the brilliant Famous-Players representative in that area, was entirely left out. It is particularly annoying, as I had in my notes paid a just tribute to this great salesman, not only for his shrewd ability but for his remarkable popularity. No one visiting Leeds could fail to be impressed by the personality of Saul Harrison, and it is little wonder that the Famous-Lasky Corporation have such a high status in the Yorkshire territory. I hope Mr. Harrison will forgive the omission.

A Kodak Cut.

CONSIDERABLE resentment is being felt by film printing firms concerning the recent action of the Kodak Company in offering renters a rebate of one-tenth of a penny if they stipulate that all films are to be printed on Kodak stock. This certainly appears to be a very high-handed proceeding, as it is going right over the printers' heads and practically forcing them to use their stock only. It is somewhat difficult to understand the action of Kodaks in this matter, as I should have surely thought they would have been satisfied with the amount of business they have been doing, and not indulge in such arbitrary methods to secure fresh orders.

New Locke Film.

I HAVE received a card from Mr. Felix Orman from Brittany, who is attending to the publicity of " The Beloved Vagabond," in which Mr. Carlyle Blackwell is to be featured. Mr. Orman writes me that he has secured some very picturesque and beautiful locations for this picture, upon which active work has already commenced.

New Publicity Agent.

MR. ERNEST ALLIGHAN, the well-known kinema journalist, writes me that he is now established at 22a, Regent Street, where he is prepared to handle kinema publicity. Mr. Allighan was, I understand, one of the founders of the Kinema Club, and asks that the trade will make a note of his address.

Sight, Sound—and Scent.

IN fanciful moments I have toyed with the idea of spraying theatres with scents during the performance of a play in order to intensify the atmosphere, and when the rose garden scene was on wished for the delightful scent of the rose as well as its bright colour. When I have thought of it in connection with the film it has seemed impracticable owing to the many sudden changes of scene, and I realised that by the time the ozone of a sea scene had reached me I should be watching a car starting from a garage and need the odour of the gasoline. But there is something in general atmosphere, and I got it the other day at the trade show of " La Tosca."

Atmospheric Presentation.

" La Tosca," as all the world knows, has Italy for its stage, and the film had only just begun, when I felt—yes, felt rather than smelt—the unmistakable odour of garlic which greets every nostril within the cities of Italy. This was the new " atmospheric presentation " with a vengeance. I soon realised, however, that the atmosphere was not the latest American stunt, but was due to the presence in the row behind of a late-comer who had made the onion bulb the chief, if not the sole, comestible of a late breakfast. Away went the solemn resolution not to smoke until after lunch. But what an excuse! If this should meet the eye of the late-comer in question, I would ask that individual not to get so out of breath next time.

Tatler.

FIRST WITH THE NEWS

On pages 6 and 7 will be found the complete cabled report of the important Authors' Convention held in America last week. Mr. Joseph Dannenberg, the brilliant Editor of *The Film Daily*, attended on behalf of *The Film Renter & Moving Picture News*, and we are thus enabled to give to the trade a really complete account of the whole convention.

Full reports of the Margate Conference and the Goldwyn-Stoll case will also be found exclusively in this issue.

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Motion Picture
New

"*Film Renter*" Gets

JOSEPH DANNENBERG (Editor of
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Points and Personal

Special Cablegram from

THE most important and far-reaching International Congress of Motion Pictures has just concluded its deliberations in New York, and THE FILM RENTER AND MOVING PICTURE NEWS is able to offer its readers to-day an exclusive report of the gathering.

Appreciating the significance of this assembly of film producers and authors, the Editor of this journal arranged with Mr. Joseph Dannenberg, the Editor of the "Film Daily" in America, to cable a full summary of the Convention proceedings. His cablegram appears below.

Once more the enterprise of THE FILM RENTER has succeeded in securing some first-hand information of immense value to members of the trade over here.

Mr. Dannenberg, as our readers are well aware, is one of the "livest" wires in Amerian film journalism. He is second to none in his capacity for summing up news values in this industry, and of seizing

THE International Congress of Motion Picture Arts closed on Friday with a banquet, at which Zukor offered ten thousand dollars prize each year to the author writing the best story produced for motion pictures, and exhibited in picture theatres. Zukor suggested jury be appointed, consisting of newspaper editor, novelist, dramatist, and picture producer to choose winner.

A THREEFOLD RESPONSIBILITY.

The Congress was called to foster closer relationship between authors and producers by Authors' League at the suggestion of Zukor. It closed with appointment of Authors' Supervisory Board to carry out recommendations and suggestions made. The Board includes Henry W. Taft (Honorary Chairman of Congress), George Barr Baker (Permanent Chairman, Congress), Ellis Parker Butler (President Authors' League), Eric Schuler (Secretary Authors' League), Charles McCarthy (Famous-Players), Gertrude Lane (Editor, "Woman's Home Companion"), Alice Duer Miller (Author). Resolutions Committee recommended that greater energy and expense be concentrated on fewer and better pictures, instead of on vast production scale.

Committee's report stated that in the motion picture there was threefold responsibility—producer, author, and public. The producer's responsibility embraces good taste, fair play, respect for law, accuracy, and carefulness against possible international reactions, the maintenance of original spirit and structure of published plays and stories translated to screen, portrayal of strongest human situations "with that restraint which has always been the model of good literature," and encouragement of writers to co-operate actively with studio production.

ENGLISH AUTHOR ON THE FILMS' ALTERNATIVES

European delegates were William Babington Maxwell (England), Jules Jacques, Champenois, and Valentin Mandelstamm (France). Maxwell and Champenois spoke of international scope of pictures. Maxwell deplored the bad pictures which America sends England. "The English are lazy and prefer buying American pictures," said Maxwell, adding "you do give us some duds now and again." Maxwell said: "Why are pictures so poor, trite, commonplace and absolutely rotten? We are suffering under them, groaning under them in England, and they are not all made at home; many of them come from America. We make some quite good pictures, but I believe when we settle down to the job we English can make worse films than any country

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Arts Congress in York.

Exclusive Cabled Account.

The Film Daily ") Tells Home Market Film Convention.

ies at the Congress.

OSEPH DANNENBERG.

the salient points of motion-picture development. both in America and in this country.

His cablegram, which we have considered of sufficient interest and importance to display with some prominence, proves that the heads of the American film trade are determined to leave no stone unturned to get the very best stories for the screen. They realise their enormous responsibility to the public, and are seeking the co-operation of the best minds in literature and drama. In other words, this Congress of producers and authors shows plainly that the studios are now fully awake to their true path of progress, and are resolved to apply the right principles of art to the making of picture plays.

Adolph Zukor is to be heartily congratulated on calling together this epoch-making Conference of the artistic leaders of the industry to thrash out live issues. Its general effect cannot fail to be wholesome and inspiring to every branch of the business.

in the world. Either the film is going to prove a benefit to mankind or going to prove a danger. Either it will stimulate imagination and thought of the world, or will weaken and deaden them."

HISTORICAL INACCURACIES.

Champenois, representing French universities, deplored historical inaccuracies abounding particularly in American films. He contended that the average motion picture dealing with foreign events will infect young and raw minds with " unhealthy elementary scraps of knowledge, and possibly hurt the sensibility of foreign nations."

Addresses were delivered by Ellis Parker Butler, Henry W. Taft, Zukor, Champenois, Maxwell (for British Society of Authors), Clayton Hamilton, Dr. Rogeland Rogers, Alan Dwan (Director of " Robin Hood)," George Barr Baker, James W. Gerard (former U.S. Ambassador, Germany), Valentin Mandelstamm, Fannie Hurst, Will H. Hays, James R. Quirk, Elmer Rice (representing Writers' Guild), Dr. Henry Van Dyke, Otto Kahn, and others.

THE "SAFETY OF THE BUSINESS."

Will H. Hays said, " This assemblage in itself is a recognition that the motion picture business is inherently an art, and as an art is susceptible to application of definite principles. The principles you propose to formulate are eagerly awaited. Business is seeking and finding a firmer anchor. Sober business men with clarified vision, old rivals with common interests sense definitely their public duty and know better than anybody else that the safety of their business as well as future society demands better and still better pictures."

Basil King asked, " Is it worth while for the author in the present condition of motion pictures to have anything to do with them? " He related his own unpleasant experience with pictures, and expressed a pessimistic view relative to injecting art in motion pictures.

Elmer Rice (Writers' Guild) said, " The motion picture is not art, but simply a synthesised and standardised article of commerce."

A message of felicitation was read from President Harding.

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GOLDWYN

Full Report of th

THE long-awaited case of the Goldwyn Distributing Corporation versus The Stoll Film Company and the Stoll Film Company against Goldwyn Distributing Corporation came up for hearing on Thursday, June 2, when a crowded court listened to the Counsel opening the case for Goldwyns. The fact that distinguished Counsel such as Sir John Simon, K.C., Mr. Patrick Hastings, K.C., Mr. Tomlin, K.C., and Mr. Greaves Lord, K.C., were engaged in the case, and the importance that it held for exhibitors in this country, accounted for the presence of prominent personalities on the renting and exhibiting sides anxious to hear the evidence and cross-examination. The action deals with the eighteen Goldwyn pictures that Stolls contracted for in the year 1918-1919, and of which only twelve were delivered. Considerable discussion arose at the time, and the action between the two companies has at last come into Court. Plaintiffs claim sums alleged to be due under an agreement dated December 26, 1918. Defendants admitted the agreement, but denied its effect was as plaintiffs claimed it to be, and they put in a counterclaim for damages for alleged breach of the agreement by plaintiffs to supply them with certain films.

Opening the plaintiffs' case, Mr. Tomlin said that certain agreements were entered into between the two parties whereby certain rights in moving-picture films were granted by the plaintiffs to the defendants upon terms which involved the payment of certain sums of money from time to time. Some of these had not been paid, and it was in respect of these that the plaintiffs were now seeking judgment. Defendants had set up by way of protection to themselves that they had a right to deduct a considerable sum on the ground, as they alleged, that plaintiffs had not done what they ought to have done. It was upon questions of law and fact and not upon the elaboration of figures that his lordship was asked to determine. The latter could be settled by a tribunal to which they could be referred.

Question of Release Dates.

Having gone into some detail regarding customs of the trade, Mr. Tomlin said that perhaps the main question in the action, and the one in respect of which most evidence would be called, was in respect of eighteen films. One of the questions was whether the plaintiff corporation were entitled to give defendants rights in only twelve of these eighteen films. In the summer of 1918 plaintiffs issued a schedule of pictures which they contemplated releasing during the year September 1, 1918 to August 31, 1919. These productions were to be films in six of which Geraldine Farrar was to be featured, six in which Pauline Frederick was to be featured, and six Rex Beach pictures, to be produced by the Rex Beach Company. Defendants entered into negotiations with the plaintiffs' agent in England, with the result that an agreement was drawn up which formed the basis for the first agreement between the parties. Defendants in their counterclaim alleged that plaintiffs had failed to supply them with more than twelve of these films, and plaintiffs' reply to that was that defendants were not entitled to films that had not been released in America, and only twelve of them had been so released.

Mr. Patrick Hastings interjected that defendants did not abandon their contention that more than twelve of the films were in fact released, Mr. Tomlin expressing his surprise at this in view of the admissions made in interlocutory proceedings in the Court of Appeal. To this Mr. Patrick Hastings replied that the defendants had reason to think that certain release dates given by the plaintiffs were not accurate.

Having observed that the agreements fell to be construed by New York law, Mr. Tomlin said that two issues were involved —one of good faith and one of knowledge—at the date when the clause in question came to be inserted. He recalled the outbreak of influenza in October, 1918, which necessitated the closing of studios and theatres over a period of six weeks, and caused the programs of distributing companies for the release of films to be threatened. The plaintiff company were anxious when this agreement came out in October, 1918, to make sure that there should not be upon them any obligation in respect to any films except such as they, in fact, released during the year. An agreement was made in America between many companies to postpone the release of films. That restriction extended up to November 13, 1918. In that month Mr. George King, general manager of the defendant company, arrived in America to discuss these agreements. He was told that the company could not bind itself to do anything more than let the defendant company have the rights in plays that were released during the year September, 1918, to August, 1919. Alterations were made in the agreement which the defendants had signed, so that the agreement read: "Released or to be released in the United States of America by the Censor during the period of one year, beginning September 1, 1918, and ending August 31, 1919." Clause 19 provided that the defendants should not be entitled to be supplied with any pictures that had not been released. The deposit of a sum of money by the defendants made the agreement operative. The defendants were supplied with the twelve pictures that were released. Plaintiffs did not rely upon inability to produce owing to the epidemic, but on the agreement to supply such pictures as were released. If plaintiffs could show that they abstained from releasing the remaining six pictures on *bona fide* grounds, and not merely to defeat the rights of defendants, they were acquitted of any breach of agreement.

Objection to Title.

Mr. Gabriel Hess, director and secretary in America for Goldwyns, stated in the course of his evidence that the influenza epidemic cut the releasing season down by six weeks. Distributors, therefore, cut down their films considerably, and it was in this way that the six pictures in question did not fall due for release in the season 1918-1919. A film distributor would not think of holding up a picture unless the market conditions did not justify its release. In the course of an interview which he had with the defendants' attorney, Mr. Fulman, in New York he told him that as a result of the influenza epidemic American producers and distributors had met and decided to suspend releasing for a period, and that they could not undertake to specify the number they would agree to deliver because of the uncertain conditions. He also told him that there was an objection to the films being released in England under the title of Stoll's Super Pictures. These matters were left over until the arrival of Mr. George King in November, 1918, and upon his arrival witness took up the matter with him. Mr. King said that he appreciated the conditions, and agreed that the contract should be changed upon the lines indicated, viz., that it should be limited to those pictures released in America that season. Alterations were duly signed and initialled, and

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v. STOLL.

e Big Law Case.

a draft for the amount to be paid was tendered. A clean copy was re-executed in England and reached America in January.

Twelve of the films were released during the year in question, and three of the other six were not, in fact, completed in that year. Had they released these pictures, they would not have had any pictures with which to open the coming season. When Mr. Bernerd came to America in the late summer of 1919 to negotiate a contract for the coming season he pointed out the difficult position in which his company had been placed by the non-release of the six films, and asked the witness if he did not think there was a chance of the Goldwyn Company letting them have the six pictures in the then season. Witness said he thought not, and expressed his opinion that it was a matter for Mr. Godsol and Mr. Goldwyn, who were then in California. Upon their return he introduced Mr. Bernerd to them and, as a result, a new contract was drawn up for the 1919-1920 season, which included the six films which had not been released the previous season.

Financial Guarantee.

Mr. Bernerd produced a cablegram from Sir Oswald Stoll, stating: "Cable received to-day involves payments to Goldwyn of £220,000 and, in addition, £58,800 is required for prints which implies that Goldwyns' 60 per cent. will amount to £278,800, involving estimated takings of £464,664 or £9,500 for each of 49 pictures, whereas we have no figures to justify an estimate of more than £296,500. The deal, therefore, seems impossible as a business proposition, even assuming no risk of Goldwyn not being in a position to carry out their contract when the time arrives. Our proposal is to pay to Goldwyns' bankers or agents in London £70,000 deposit on which 5 per cent. interest payable to us secured by fourteen original negatives of Frederick, Rex Beach, Farrar calibre, also to pay £73,500 in weekly instalments against release by us of one picture per week commencing September next, amount of instalments being £1,500. Terms of deal: Goldwyn sixty, ourselves, forty per cent. of gross receipts of entire output. Prints duty and freightage to be deducted from Goldwyns' percentage. We think we are entitled to compensation for delay in giving notice of cancellation of six star series and for duping."

Witness said Mr. Bernerd told him Mr. Godsol was asking a price which he thought his company could not pay, and asked witness if he could not help him in bringing negotiations to a conclusion. Witness said he would take the cable and see what he could do. The result was ultimate accord, which was embodied in a fresh agreement.

In reply to His Lordship, Mr. Tomlin said this evidence dealt with the point of good faith, as defendants said plaintiffs were trying to force the same prints upon them at a higher rate.

Witness said the fresh agreement was not completed owing to Sir Oswald Stoll's refusal. Up to this time the question of bad faith had not been raised. The first suggestion of this was contained in an interview given by Mr. Bernerd to the English lay Press.

The Boom in Prices.

Cross-examination by Sir John Simon elicited from witness the statements that there was an increased demand for pictures during the 1919-20 season and that higher prices were obtained. Witness believed higher prices were obtained for the six pictures than if they had been released in the previous year. He would not admit that they urged defendants to make new contracts with their exhibitors at higher prices. Witness agreed that his reply to the interview given by Mr. Bernerd was printed, but did not admit that the meaning of his reply was that the Goldwyn Corporation considered that more money should be got out of the English exhibitors for some of the eighteen films. He said the Goldwyn Corporation considered that six films should not be delivered to the Stoll Company at the price the Stoll Company had contracted to pay had the films been released in the previous season.

In further cross-examination witness admitted that some statements in his reply to Mr. Bernerd's interview were not quite accurate, but they represented his impression of the facts at the time the reply was written. Influenza did not occur anywhere in the explanation. It was decided not to say too much in the statement and not to disclose their whole case.

Mr. Justice McCardie resumed the hearing of this action in the King's Bench Division on Monday.

Further cross-examined by Sir John Simon, Mr. Hess said at the time the alterations were suggested in the agreement only two of the eighteen films had been released, and the effect of the proposed alterations would have been to leave it entirely to the plaintiff company whether or not any further films were released. Notwithstanding that, defendants were to pay 22,000 dollars in respect of the last three films, and the Stoll Company could not get that money back.

Sir John Simon's Questions.

Sir John Simon: If your account is right that Mr. George King and Mr. Fulman said they did not think there would have been any serious objection to these alterations, don't you think they must have been uncommon fools?—I don't think so.

Witness said he was satisfied he was, approximately, right as to the dates.

His Lordship: Did these gentlemen understand plainly you had the option to deliver or not the eighteen?—Yes, I think they understood it clearly.

What did they say with regard to the financial provision in the contract?—They did not say anything.

Do you mean to say they were to pay 22,000 dollars for the last three unconditionally, and lose it if you did not release the last three?—No, it would have been applied against the last three we did release. We released twelve.

His Lordship: If you had an absolute option I don't know why you did not say so in the contract.—The difficulty was that the contract was prepared by the other side, and we tried to do as little tinkering as possible, so long as the views of my company were met.

Replying to another question, witness said that he believed (according to New York law) if his company had not released any more films defendants could have recovered the dollars remaining, after paying for the films actually released, out of the 22,000 dollars.

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GOLDWYN v. STOLL—*Continued.*

The Root of the Action.

Witness was re-examined by Mr. Tomlin regarding a suggestion of Sir John Simon, that at the last moment, for the purpose of bolstering up plaintiff's case he had invented a copy of a letter which had not, in fact, been written. Defendants said they had not received this letter. Witness said he was prepared to say definitely that he dictated that letter and signed it on the date that the copy gave. A search had been made for the original, and a mass of documents unearthed, but the original could not be found.

Mr. Tomlin said this suggestion was sprung upon them, and he asked that before the case was disposed of he should have an opportunity of adducing the evidence of those who had searched for the original document, and of the stenographer who had taken it down from dictation.

His Lordship said he could not adjourn this case on every item, as it would take long enough without that. Such charges were frequent on the common law side and this was not an unusual incident.

Mr. Tomlin said this issue went to the root of the action. It was suggested that this witness had deliberately forged a letter for the purpose of establishing that plaintiffs had a purpose in 1918, which they never had.

His Lordship said it was a serious episode, but he did not see how it was possible for anyone to prove that they actually posted this letter—one of four thousand sent daily by the plaintiff company.

Mr. Tomlin agreed to consider the matter further and, if necessary, mention it again.

Mr. Frank Joseph Godsol, now president of the plaintiff Corporation, gave evidence regarding negotiations with Mr. Bernerd for the proposed 1919-20 contract, which never went through, and other matters.

In cross-examination by Mr. Patrick Hastings, witness said the prices were much higher in the 1919-20 season than in the preceding season, and they had continued to go up every year since. The reasons for keeping back the pictures were that they would not have had sufficient products for the 1919-20 season, because the summer season was bad for business, and because they would get more money for the pictures in the new season. So far as the six pictures were concerned, they could not have been released in the 1918-19 season because they were not ready. Mr. Bernerd told him that Sir Oswald Stoll would not sign the new contract (that for the 1919-20 season) unless he was given the six pictures under the old contract. Witness estimated that they got at least 50 per cent. more on the six films in the 1919-20 season.

The hearing was adjourned.

Mr. Justice McCardie continued the hearing of this action in the King's Bench Division on Tuesday.

Mr. William Vogel, exporter and importer of films, gave evidence on subpœna by plaintiffs regarding the condition of the industry in the period with which the action is concerned. When Mr. Tomlin, K.C., asked witness if he controlled "Charlie Chaplin" films in England he replied: "Charles Chaplin." I merely make the correction because Mr. Chaplin desires to be called Charles Chaplin.

Evidence was also given by Mr. Walter Wanger, formerly general manager of the production department of Famous Players-Lasky, Mr. John C. Graham, managing director of Famous-Players' subsidiary companies in England (who said his company released in the 1918-19 season 130 films after they had advertised 156), and Mr. Eric Shay, assistant treasurer of plaintiff Corporation, and this concluded plaintiffs' case.

Defendant's Case.

Sir John Simon, opening the case for the defence, said this was formerly a question of the construction of a written document. But the more important matter as regarded the amount involved was the counter-claim. The first point on the counter-claim seemed to be this. It was now established by evidence that there were six films in the series known as the Rex Beach series, the Miss Farrar series of six films, and the Miss Frederick series of six films which were announced for the 1918-19 season. The second point was that the schedule of these 18 films was sent to the Stoll people, who were urged to exploit the personality of the artistes. What was contemplated before the contract was entered into was that this was a program not merely for the American season of 1918-19, but for the British market. The third point was that if you were going to make a bargain with the Stoll Company for certain productions featuring these artistes you had to be specific and show that you meant the productions which were in the schedule, and which were for the coming season, 1918-19. Counsel then elaborated a highly technical argument dealing with the interpretation to be put upon the words of the agreement, his object being to establish that plaintiffs were bound to deliver to defendants in the 1918-19 season the whole of the eighteen film plays in question. Plaintiffs' claim amounted to this: "If there is a commercial risk, or if it pays them better, they may do as they like." He submitted the contract gave them no such absolute option to release or not release as they pleased. In point of fact, influenza was not at the root of the matter. The thing at the root of this was what was at the root of all evil—namely, the desire to make more money. It had no more to do with influenza than it had with the man in the moon. Sir John then argued that the exception clause inserted later, on which plaintiffs relied, was intended to cover a supervening event beyond the control of plaintiffs, and the influenza, he said, was not such a supervening event, and therefore plaintiffs could not rely on the exception clause in order to make more money on these six films. If Stolls had been willing to get more out of the exhibitors, then it would have been all right for Goldwyns and all right for Stolls, but Sir Oswald Stoll refused to do that, and the plaintiffs were irritated when the Stoll Company were not prepared to fall in with the scheme. The moment they knew Stolls were not going to fulfil their bargains with them, the British exhibitors demonstrated and took Counsel's opinion as to whether they had not a cause of action. Stolls wished to stand well with the British exhibitors as a matter of business, and they convinced the British exhibitors that it was they (Stolls) who had been let down.

The hearing was adjourned.

Mr. Justice McCardie resumed the hearing of this action in the King's Bench Division on Wednesday.

Counsel's Contentions.

Sir John Simon, continuing his speech for defendants, said releasing films was one thing and making contracts with exhibitors in advance was another. These contracts were made with the exhibitors in advance of the release of the films. Consequently, when you came to the summer you had in existence a series of contracts effected with prospective exhibitors, which had reference to films which might not yet have been released, but which at the time the contracts were made you contemplated

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GOLDWYN v. STOLL—*Continued.*

releasing in a given period. Therefore you could not, in the summer of 1919, change your plans and say the remaining films, which were going to be of great value, had better be reserved for our forthcoming season. You could not do that unless you were prepared to get rid of, or cancel, or, peradventure, break your contracts which you had already made with the exhibitors.

His Lordship: You had your own cancelling clause.

Sir J. Simon: Your Lordship means the clause "for reasons which are beyond our control"?

The Judge: Yes, that is a factor which cannot be overlooked. If plaintiffs said to you "We will not deliver," that would be a cause beyond your control.

Sir J. Simon agreed, and said the British exhibitors had rights defined in the terms of their contracts with the Stoll Company, but the latter would, no doubt, have a good defence to any action brought against them by the British exhibitors if the plaintiffs failed to deliver to them the six films in question. The British exhibitors were at first extremely indignant, and quite naturally so, but when they appreciated the facts they exonerated Sir Oswald Stoll and his company from any intention to let them down or treat them unfairly. While, however, the Stoll Company in the circumstances would have had a good defence to any action brought against them by British exhibitors, they were entitled to the due performance of the contract with plaintiff Corporation. In substance, defendants' case was this: They disputed that when the complete fulfilment of the contract of December 2 was no longer offered that the governing reason was really the exceptional situation which had been created by an outbreak of influenza, but the real reason was that plaintiffs were out to get more money for the films. By doing that they created a very difficult situation for defendants in regard to their contracts, and held them up to obloquy by the British exhibitors.

Goldwyn and Bernerd.

Mr. Jeffrey Bernerd, managing director of the defendant company, gave evidence that, approximately, he had been engaged twelve years in the film industry. He bought films for the defendant company and controlled their release in this country. He was fully acquainted with the conditions, both here and in America. Witness was referred to correspondence in which defendants had complained of the simple form of the Stoll Company's advertisements, and insisted that they should get as near as they could to the American style of advertisements. The Stoll Company replied that they wished to avoid over-statement and the cheap shoddy trickeries that many film manufacturers had adopted to attract the attention of film renters in America. Witness said his company started to book the eighteen films immediately the contract was signed, and they proceeded throughout on the footing that they were to get the eighteen films. Witness was not certain that they would be delivered by August 31, but he certainly expected to get them at some date. One of the twelve actually delivered came after August 31. Plaintiffs knew he was making the whole of his arrangements on the eighteen-films basis. Witness said he had never before this case heard of the existence of the letter of August 26, a copy of which had been produced by Mr. Hess, the original not having been found. Witness said he should not have gone to America in September if he had received such a letter, or had any doubt that the six films would be received. Contracts in respect of the eighteen pictures were made by his company down to the beginning of October. Witness sailed for America on September 26 with Mr. Taylor, who at present was travelling round the world for Sir Oswald. On arrival in New York witness saw Mr. Hess and asked him to give immediate instructions to ship the balance of the Farrar, Frederick, and Rex Beach pictures. Mr. Hess, said witness, would have to wait and discuss that question with Mr. Goldwyn when he returned from California. Witness totally disagreed with Mr. Hess's account of the conversation given in evidence. Before Mr. Goldwyn came back witness saw two of the six films—"The Girl from Outside" and "The World and Its Woman"—exhibited in plaintiffs' projection room, and liked them very much. Later, he saw two others of the six, and no one suggested at that time he was not likely to get the six films. Witness denied that the negotiations were conducted with Mr. Godsol. "I negotiated this contract," said witness, "with Mr. Goldwyn and Mr. Goldwyn alone. He was president of the Corporation." Witness then related how, on Mr. Goldwyn's return, he introduced himself to him at the Knickerbocker Hotel, and Mr. Goldwyn took him for a three hours' drive. It was then, for the first time, witness entertained a suspicion that he would not get the six pictures. Mr. Goldwyn did not then say definitely that Stolls would not get the six pictures, but witness knew from the conversation there was something wrong. Witness met Mr. Goldwyn every day, and after receiving a cablegram from England put it directly to Mr. Goldwyn whether he was going to deliver the six pictures or not. Mr. Goldwyn said: "In the first instance, the pictures are not made." Witness replied: "Don't for heaven's sake, tell me that. I have seen four of them myself." Mr. Goldwyn then said: "To be quite frank, Bernerd, we have got to get more money for our pictures out of the United Kingdom." Nothing whatever was said about influenza. Witness pointed out that his company was under an obligation to their customers to whom they had booked the eighteen pictures for specific dates. Mr. Goldwyn then said: "Of course I know it. That is the reason I want more money." Witness retorted: "You cannot possibly break faith with me or make me break faith with our customers." Mr. Goldwyn then said: "To —— with the British exhibitor. You have to make them break more." Witness offered to pay £50,000 in advance in respect of the new contract if they would let him have the six pictures, but Mr. Goldwyn said: "That is a joke." Witness then broke off negotiations, but through the good offices of Mr. Godsol and another official negotiations were resumed with Mr. Goldwyn, and eventually a draft contract was prepared.

Bookings on the Pictures.

His Lordship: You were prepared to have a substantial loss yourself in order to carry out your bargains with your exhibitors?—We might not have made a tremendous loss, but we would have made a loss. We were thinking more about our future trading. We could not ask our exhibitors to enter into new contracts for the same pictures at a higher price.

(The statement which witness had made to the trade Press after his return from America.)

Witness said the bookings in respect of the six pictures were £41,000, and if the pictures had been delivered he was of opinion further bookings would have been got to a total of £60,000.

His Lordship: What happened to the six pictures?—The Goldwyn Company opened their own organisation in England and attempted to exploit them, or some of them, but owing to a resolution of the Cinema Association they were boycotted for a long time.

Witness said the Cinema Exhibitors' Association was a very powerful body. There were 3,600 picture theatres in this country, and of those Sir Oswald Stoll had five, but no preference was given by defendant company to Sir Oswald's picture theatres as compared with others.

The hearing was adjourned.

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"Live" Lancashire Kinema-men and Their Halls.

By our Manchester Representative.

"SELECT your entertainment with the same care and discretion that you exercise in supplying your other needs." So runs the advice printed on the front of the little four-page handbill which Mr. Arthur Peel sends broadcast to advertise the attractions of the Electric Palace, Nelson.

This "Message to Nelson People," as it is called, is not unneeded, though perhaps it is a bit high-flown. The inhabitants of this grey, gloomy, gritty little town—a typical mill centre of mid-East Lancashire—are not always able, in these times of industrial depression, to "supply" their "other needs" with "care and discretion." With so many on the dole, it is hardly to be supposed that they have much choice among the necessaries, let alone the luxuries of existence. And, in any case, their range of selection among indoor entertainments—which in Nelson is confined to the movies—is bounded at the best of times by the enterprise and initiative of kinema managers.

Mr. Arthur Peel and His Accrington-Nelson Circuit.

ARTHUR PEEL.
(*General Manager of Victory Theatres, Ltd., Accrington*).

Selecting the Program.

Fortunately, in Mr. Arthur Peel, the managing director of two fair-sized halls in Nelson and two others in Accrington, the populace of these towns have a man who is quick to appreciate the tastes of his patrons, and one, too, who studies carefully not only the box-office returns, but the general trend of opinion on all classes of film fare.

Coming into the exhibiting side of the business from the electrical side about fourteen years ago, Mr. Peel has steadily built up a reputation in East Lancashire for shrewd and popular bookings. Like most other picture-theatre managers, he has been caught now and then with alleged "supers," which made a bigger splash on the hoardings than they did on the screen. But, for the most part, his record as a film caterer in these working-class districts is one of which any manager might be proud. He has certainly deserved well of the people of Nelson and Accrington for exercising "care and discretion" in compiling his picture programs.

His Own "Opposition."

Mr. Peel's first venture as a showman in Nelson was to found the company which built the Queen's Cinema, a hall which he ran with success for four years. He bought the Electric Palace in February, 1922, and now manages that and the New Cinema. In Accrington he is his own "opposition," his two theatres there, the Prince's and the Palace, standing side by side (see illustration on next page). He has also fitted up several Lancashire kinemas with complete electrical equipment.

Mary Pickfords at £7 each.

As already indicated, Mr. Peel is no novice in the art of selecting films, and fitting the program to the public. He was showing pictures when some of the most celebrated "stars" were just getting a footing in England, and long before many of those who "top the bill" to-day had ever entered a studio. He brought the earliest Mary Pickford films (at £7 each) to these parts, and has put on, from time to time, practically every production, whether American or British, that has made a name for itself. It was at the Queen's, while under his direction, that Paramount pictures established their reputation for consistently good quality in Nelson—and at the Queen's Famous-Lasky, we understand, are still holding aloft the banner of the ideal. The Palace makes no speciality of any particular brand, but keeps itself as free as possible, always to book the best that can be got for the figure it can afford.

A Few Antipathies.

But if Mr. Peel has no strong partiality for any one type of production, he has a very strong antipathy to certain other types—an antipathy which, as this journal has proclaimed before, the British public, we believe, is already beginning to share. One of them is the morbid and gruesome type of "fight" film. Among the hardy cap and clog wearers of Nelson, at any rate, the taste for a thick paste of brutality spread over the merest modicum of story is steadily declining. This is all to the good. Mr. Peel is also extremely dubious about the pictures which set out to draw the crowd on the strength of sexually suggestive titles. "They may result in a temporary boom for the box-office in some places," he says, "but their effect on the general public prestige of the kinema as an amusement medium cannot fail in the long run to be lowering."

Confidence of Patrons.

The head of this little circuit in Nelson and Accrington has succeeded mainly because he has concentrated on providing good, wholesome family entertainment. The picture patrons here are wholly local, and methodically regular in their attendance. They are not a floating, cosmopolitan crowd, but are composed largely of "once-a-weekers," augmented with a strong sprinkling of "twicers." A bond of friendship has been established between the management and the audience, and Mr. Peel mixes freely with his patrons, listening to their comments on the program, and noting all expressions of enthusiasm or disappointment for future use. His Saturday matinees for children are a popular feature, and there need never be any anxiety among the parents in Nelson that the youngsters will be shown anything they ought not to see.

"Send them into the Palace on a Saturnday afternoon," says Mr. Peel, "and I'll look after them"—which he does to perfection. Thus confidence is gained all round.

Music and "Presentation."

Though no great believer in the value of what has come to be

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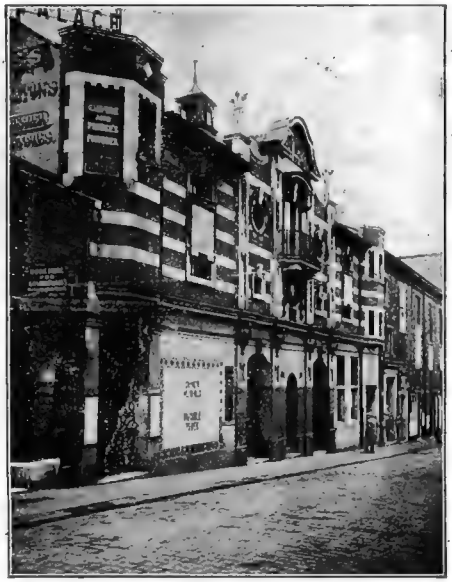
"LIVE" LANCASHIRE KINEMA-MEN.—*Continued.*

known as "presentation" (which often means simply eking out an inferior picture with "side shows") Mr. Peel yields to none in his insistence on good music and efficient orchestras. All his halls are generously provided for in this respect. A splendid

THE EMPIRE AND THE PRINCE'S, ACCRINGTON.



Two picture theatres next door to each other in the same circuit.

band was playing at the Palace on Monday, under the able guidance of Mr. Sydney Walton, when I visited that hall. At the Empire, Accrington, the musical chief is Mr. H. Rigby, at one time with the Hallé Orchestra in Manchester.

No Use for Problem Films.

During the early part of April this year all amusement houses in Nelson were forced to close down for three weeks owing to a local outbreak of small-pox. This was particularly unfortunate for the Palace, as Mr. Peel had booked for this period "The Four Horsemen of the Apocalypse" and several other outstanding productions. It takes a good while to recover ground after nearly a month's enforced closure, but in spite of the industrial slump the hall is now attracting a good quota of patronage, while the placards relating to the big pictures at the Palace and the New are a prominent feature of the town boardings.

Mr. Peel (who, it will be remembered, was also connected with the New City Film Company, now absorbed by Kilner's) is a great believer in good comedy and bright, stirring, adventure films. His public, both in Accrington and Nelson, have no use for so-called problem pictures. They like a straight, strong story with plenty of human emotion and action in it—stories that can readily evoke laughter and tears. But they are not over-fond of films set in ancient times. Present-day life, with its passions and aspirations, is what attracts, and of this kind Mr. Peel is, for the most part, content to fill his bill.

A Believer in Future of the Film.

Mr. Peel spends nearly every morning of the week at trade shows in the Cottonopolis—"looking out," as he puts it, "for 'Better 'oles' and 'Four Horsemen,'" and most of his evenings are devoted to studying the interests of the Palace, Nelson. He is a faithful supporter of British pictures ("other things being equal," he says, "I would sooner screen a British film than one from anywhere else"); believes that tennis is a far more powerful rival of the kinema than "wireless" can ever be; maintains that the Entertainments Tax should be immediately reduced to a ½d. for all seats up to 6d.; is firmly opposed to booking a bunch of "unseen" films, however much

THE PALACE, NELSON.

As seen on the occasion of the visit of the King and Queen to Nelson in 1921.

the renter may rave about them, and holds, in defiance of all the Jeremiahs of the trade, that the picture theatre, so far from having outstayed its welcome, is only now at the beginning of its power and prosperity.

NEXT WEEK:
"Some Halls in the Moorhouse Circuit."

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The Margate

Small Attendance of Exhibit
Gavazzi King—Visit of Pro
An Unattractive Bu

FULL REPORT OF THE CONFER
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MARGATE, WEDNESDAY.

THE Annual Summer Conference of the Cinematograph Exhibitors' Association opened here last evening, when prominent exhibitors from various parts of the kingdom assembled in preparation for the Conference and char-a-banc and sea trip which were to occupy the three days allotted to this annual affair. It must be confessed that the attendance is exceedingly small, probably due to the fact that exhibitors are not attracted by the program outlined, the lack of real business having been freely commented upon in exhibitors' circles during the past few weeks. I should say that there are, at the most, not more than seventy-five exhibitors present, and it probably constitutes a record in the smallness of its numbers for the many Annual Conferences held so far.

The usual delegates to the General Council attended in fairly full force, but the ordinary members of the C.E.A. appear to have entirely ignored the Conference. Another significant feature is that not a single renter has graced the proceedings with his presence, and at the banquet which was held this evening the three gentlemen down to respond to the toast of the trade, viz., Sir William Jury, Mr. Cecil Hepworth, and Mr. George Smith, have each sent a telegram of regret. The Margate Conference will certainly go down in history as the most poorly attended, and with the most uninteresting program that has ever been given. There does not seem to have been a single effort made in any way to make the Conference a real business gathering, and it is quite evident that exhibitors take the view expressed in these pages for the last few weeks, that the times are far too serious for mere joy riding and junketing.

Following the usual reception by the Mayor of Margate at the Pavilion and Winter Gardens on Tuesday night, the delegates to the Conference assembled at the same rendezvous this morning in preparation for the opening of the Conference, which was scheduled to take place at 11 o'clock. The main feature on the program was a paper by the general secretary, Mr. Gavazzi King, on the subject of "Good Business," which proved to be a really excellent and exceedingly well written treatise. Mr. King delivered his address in his own inimitable style, driving home his points with shrewd pieces of humour which greatly pleased the attendance present.

Following Mr. King's much-appreciated paper on "Good Business," it had been arranged that there should be a discussion on "The Trade and Its Troubles." The opinion was expressed, however, that such a topic opened up a very wide range for discussion, and that it could not be compressed into the time which was at the disposal of the Conference.

Mr. A. J. Gale, the president of the Association, who presided, proposed that the topic for discussion might be suggested by the members.

Unity and Loyalty.

Several suggestions were made, and eventually it was agreed, on the proposition of Mr. Matt Raymond, that the Conference should discuss "Unity."

At the Chairman's request, Mr. Raymond opened the discussion. Mr. Raymond said it had always been his aim and object to place the trade in a prominent position. At present the kinematograph enterprise was a kind of Cinderella to the entertainment world, but it should become more than that. He considered that by means of a little intelligent anticipation, and the organisation they had in the Association, things could be considerably improved. He urged them not to be soured because business was bad, but to "keep their peckers up."

Mr. Davis expressed the opinion that many of the troubles of the trade could be alleviated if there was deeper unity and loyalty amongst those interested. The Association had its critics—those who sat in armchairs in newspaper offices, and even those persons connected with the trade itself. Personally he did not resent criticism, and he said that when it was no longer possible for them to withstand criticism they should "finish up," but he did ask that such criticism should be fair. A lot of people who criticised did not realise what was being done by the Association. The Association must do its best to create an atmosphere in which loyalty could grow.

Speeches at the Luncheon.

At the luncheon at St. George's Hotel, the Chairman, Mr. John H. Wills (chairman Kent County Branch), in proposing "The Cinematograph Exhibitors' Association," said that the little band of stalwarts who in 1912 put the breath of life into the Association must feel highly gratified to see into what a great and powerful organisation it had grown. They built on a sound foundation and they were now reaping the benefit of their wisdom. To them the Association was known as and spoken of as the "C.E.A.," and, singularly enough, those letters stood for three of the objects for which the Association was formed.

Co-operation the Essence of the C.E.A.

Take the letter "C," and at once they got co-operation. That was the very essence of its constitution. Whatever success the Association had achieved had only been made possible by co-operation. The advantages to be gained by it were so patent that it was almost impossible to believe that even now, after more than a decade, there were stray sheep outside the fold. He said it with bated breath, but he believed there was even one exhibitor marooned on the Isle of Thanet. They must send out the lifeboat and bring him safely into harbour. The exhibitor who stood alone to-day was lost. The renters had reduced co-operation to a fine art. They sent forth their representatives (very often four in one Ford) far and wide seeking whom they might devour. Woe betide the poor exhibitor who tried to fight single-handed the co-operation of the renters or any of the big organised bodies which the nature of their business often brought them into contact and conflict with. With the great problems which to-day confronted the trade, it was only by co-operative effort that they would succeed in getting their just dues.

The Entente Cordiale.

As a practical proof of the value of co-operation they had to-day as their honoured guests M. Leon Brezillion, the president of the French Cinematograph Exhibitors' Association, and M. Chardon, the general secretary. They had come over to see how the Southerners ran a Summer Conference. Nothing

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Conference.

ors—An Excellent Paper by minent French Exhibitors—siness Programme.

ENCE WITH THE SPEECHES AT TAIN O'GRADY'S ELOQUENT RMSWORTH'S PESSIMISM.

but good could come from this visit. Long live the entente cordiale! There was an old proverb that the early bird catches the worm. It was equally true that the late bird very often got all the information.

Self-Sacrifice and Efficiency.

The second letter stood for "Efficiency." The C.E.A. was nothing if it was not efficient. That efficiency had been secured by the hard work and untiring efforts of the staff and members of the General Council, and to the latter they were greatly indebted. To be on the Council of the C.E.A. was no picnic. It entailed great sacrifices of time and, in many cases, weary hours of travelling. Yet when the call went forth the members rallied from all parts of the country, ready, anxious, and willing to do all in their power for the good of the Association and their fellow exhibitors.

Coming to the third letter, Mr. Wills said it stood for "Accredited." The Association was their acknowledged representative. With such able officials, backed by a loyal body of members full of enthusiasm, was it any wonder that the Association was a living, moving, driving force, capable of achieving for those within it, and for the trade as a whole, obvious, substantial, and lasting benefits?

A Tribute to the Kent Branch.

The President, Mr. A. J. Gale, said that the Association and the success of it depended upon the support which it received from the various branches throughout the country. It was outstanding in the history of the trade for the Conference to be held in Kent, where was only a small branch of between 30 and 40 members. Many of them probably wondered how it was able to make such provision as they found on arrival there. It was a great achievement, and it proved to them the interest which Kent, together with the other branches, had taken in the welfare of the great trade which they represented. It was true the Kent Branch was backed by the London Branch, but, as far as London was concerned, they had done very little compared with the Kent Branch. Major Gale recalled the devoted work of the various past presidents, and paid a tribute to Alderman Trounson, J.P., the ex-president, for his active and zealous work. The Association, he added, was at the disposal of every member, and, as far as possible, any work they desired they would accomplish.

Presentation to Alderman Trounson.

On behalf of the General Council Mr. Gale presented Alderman Trounson with a handsome silver tray as a token of their respect and appreciation of his services. The tray was inscribed as follows: "Presented to Alderman Trounson, J.P., by his colleagues on the General Council of the C.E.A. of Great Britain and Ireland, to mark his valuable services as president for the year 1922-23."

The Alderman suitably acknowledged the gift and said that if at any time he could do anything for the Association his services were gladly at their disposal. The gift would always remind him of happy days with the Association.

The remaining toast was that of "The Chairman," proposed by Mr. J. H. Dovener and responded to by Mr. Wills.

A gathering of close upon one hundred foregathered in the St. George's Hotel in the evening for the banquet, Captain J. W. Barber, chairman of the London Branch, being in the chair, supported by Mr. Esmond Harmsworth, M.P.; Captain James O'Grady, M.P.; the Mayors of Margate, Ramsgate and Canterbury with their wives; Mr. A. J. Gale, president of the Association; Mr. J. H. Dovener, vice-president; Alderman Trounson, J.P.; Arthur Cunningham, Matt Raymond, H. Victor Davis, W. N. Blake, and the delegates and representatives of the trade and lay Press.

After the usual loyal toast proposed by the Chairman, Mr. John H. Wills proposed the "Town and Corporation of Margate," which was responded to by the Mayor. The toast of "The Kinematograph Industry" was proposed by Mr. Esmond Harmsworth, M.P., who proceeded to put somewhat of a damper on the proceedings by informing his audience that he did not think it was at all possible to secure any abolition or revision of the Entertainments Tax this year. Mr. Harmsworth expressed his intention to press for abolition of the tax, but, to the disappointment of those present, somewhat pessimistically remarked that they could not expect the Chancellor to take it off everything, and intimated that he would press for the revision of this tax in the next budget. He also remarked that a great responsibility rested upon exhibitors to see that the right kind of films were presented, and referred to the great improvement in present-day films. Mr. Harmsworth closed his speech with a dissertation on colour and talking films, expressing the hope that the time would come when exhibitors would be able to include both these in their program. It must be confessed that the speech was exceedingly disappointing to everyone present, who had hoped that the member for Thanet would express himself much more decisively in favour of the abolition or revision of the tax immediately. The toast was responded to by Mr. A. J. Gale, president of the Association, who said he was proud to represent a growing industry. Referring to the class of films shown, Mr. Gale made a plea for the news film, and remarked that our principal function is to entertain, that is why educational films are not shown in our programs. The speaker hoped that schools would show more and more educational films. In the absence of Sir William Jury, Mr. Cecil Hepworth and Mr. George A. Smith, who were also down to respond to this toast, Mr. Goodwin was called upon, following which the toast of the French kinematograph exhibitors was proposed by Mr. J. H. Dovener. The vice-president of the Association certainly made the humorous hit of the evening as, explaining that one of the distinguished Frenchmen present did not speak a word of English and the other only imperfectly, he delivered his address of welcome in French. It was exceedingly amusing to hear Mr. Dovener round off every sentence in French by a witty comment in English, and he acquitted himself of a difficult task in an exceedingly able manner. M. Leon Brezillion, president Societe Francais des Directeurs de Cinematographes, replied in French and referred in felicitous terms to the entente between English and French exhibitors, which was further accentuated by the remarks of M. J. Chardon.

Alderman Trounson, in proposing the toast of "Our Guests," referred to the fine work done for the trade in the House by Captain O'Grady, M.P., and the great hopes that the Chancellor was going to do something. He instanced the big meeting of M.P.'s in the House, and announced that certain members of the Government were prepared to go to great lengths to meet the trade on the subject of the tax. Captain O'Grady, M.P.,

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Good Business.

Mr. Gavazzi King on the Work of the C.E.A.

MR. GAVAZZI KING, on rising to read his paper on "Good Business," said: Those who have taken advantage of the most admirable and instructive brochure issued by the London and Home Counties Branch, as a guide, philosopher, and friend to visitors to this Summer Conference, will find if they search diligently (as I don't suppose they will) that I am announced to address you upon the subject of "Good Business."

You will not, of course, expect me to allude to this topic! The trade has been so carefully educated by the makers of films not to expect a title to have real or even supposed connection with the film itself, that I am justified in my expectations. Titles of films are merely intended as a "draw." If they excite the pay-box instincts of the exhibitor, and the expectations of the kinema patron, they have served their purpose. "The Girl Who Left Home" probably only went to post a letter, and stuck at home up to the last reel.

I was given to understand that a mighty clash of the giant intellects of the trade was being engineered. The protagonists of the exhibiting side were to meet those of the renting and manufacturing side, and a discussion of absorbing interest would make this Conference famous. The fifteen minutes allotted to me might have to be cut down to five. That would be good business! I now learn, to my disappointment and chagrin, that our doughty opponents will not enter the ring. Whether the fiery ardour of Mr. J. McBride, the glowing eloquence of Mr. H. Victor Davis, or the pungent incisiveness of our president has frightened them off, I am unable to discover.

Good business—what an alluring sound it has! How we have enjoyed it! How we have missed it! How we long for it!

I have been making a special study of the general film output—British, American, and Continental. I have been impressed by the steady improvement in the British film and the steady decline in the American film, taking it in bulk. It is true that individual American films have soared above the individual film of the past, but the general quality has greatly deteriorated. Mediocrity has taken the place of what was a generally high standard. The quality of the story has fallen very low. Not merely is the same theme worn to death, but the very plots are a mere hash of each other. Your patrons, instead of being invited to an emotional or intellectual feast, have marble halls, lavish settings, ballrooms and dance entertainments thrown at them *ad lib.* Architecture has taken the place of humanity. All this has been moving me. I would like to discuss it, but not in fifteen minutes. Good films are good business.

The C.E.A. Film Report.

And this brings me in the most natural way to speak of the Film Report. You will observe how natural is the transition. There is no element of manœuvring. The Film Report is an Association institution. I am the Editor. Don't forget that. I am not allowed to forget it. The Film Report is my special pet. I have reared it. It was born in innocence, brought up in contumely, fed upon sneers, secretly relied upon and openly flouted. The renters affected to despise it, came to respect it. The traveller carrying duds—about the only stock many hold—abhorred it. It has, however, survived all that, and is going strong.

(*Continued on page 21.*)

MARGATE CONFERENCE—*Continued.*

who rose to reply, undoubtedly made the finest speech of the evening. At the outset he informed his audience that he had no interest in the industry, but he thought it a most important one. In moving terms, Captain O'Grady told the story of his early life, and in words of real pathos instanced the value the kinema was to the slum people. "They go back to their homes," he said, after a visit to the kinema, "better men and better women." If we go on taxing the entertainment of the people we are going to breed discontent and make it ripe for revolution. "It may be said that people ought to be taxed for a luxury, but it is not a luxury—it is a source of cultural development." Captain O'Grady instanced how men and women who could not travel had all the pleasures of travel brought to them in pictures, and in eloquent words pleaded, "Why cannot they have a chance?" He paid a great tribute to the work the kinema was doing in soothing the troubles of our Empire. "Millions of people," he said, "are condemned to a life of misery," and trenchantly remarked that it is the duty of the State to see that they got entertainment. "The simplest and best form that I know of is the kinema." Captain O'Grady instanced how the poor families go to the kinemas to see films and are satisfied. Tax upon enjoyment, he remarked, is more than vicious. "I am in favour of entire abolition." He further informed his audience that the tax is to be discussed next Monday, and appealed to Mr. Esmond Harmsworth to give his help to get a certain amendment carried, which would ease the situation. Even a halfpenny, remarked the Leeds M.P., means that a mother and two children will go to the kinema twice a week. I would like much more, said he, but if the Chancellor cannot grant the big thing, I believe in compromises. Let's get down to brass tacks and see what we can get. The trade is entitled to some relief. The Chancellor can give some relief this year. I am speaking for the public as well as the trade, continued Captain O'Grady. I hope that when the question comes up that we will get rid of prejudice in the House, and that the kinema industry will be judged on the great work that it is doing. With these words Captain O'Grady closed an eloquent address, which was by far the best contribution of the evening.

The toast of "The Ladies" was proposed by Mr. H. Victor Davis, who seemed to go curiously astray in proposing this toast, which was charmingly replied to by the Mayoress of Margate.

A somewhat lengthy evening, which was, with the exception of Captain O'Grady's speech, not remarkable for any particularly inspiring utterance, then came to a close.

On Thursday the program arranged was a visit to Boulogne, where the secretary of the London Branch had arranged for a civic reception and a meeting with prominent French exhibitors.

Generally speaking, the whole Conference can be summed up as somewhat disappointing, and if these conferences in the future are to be a greater success, a far more attractive program in the way of real business will have to be arranged. E.W.F.

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Paramount TRADE SHOWS

LONDON	TUES., June 19, New Gallery Kinema, at 10 a.m.	AGNES AYRES in "RACING HEARTS," with Theodore Roberts and Richard Dix.
GLASGOW	WED., June 20, Cinema House, Renfield Street, at 11 a.m.	"THE FACE IN THE FOG," With LIONEL BARRYMORE and Seena Owen. Created by Cosmopolitan Productions.
LEEDS	TUES., June 19, Scala Theatre, at 11 a.m.	AGNES AYRES in "RACING HEARTS," with Theodore Roberts and Richard Dix.
SHEFFIELD	WED., June 20, Union Street Picture Palace, at 11 a.m.	AGNES AYRES in "RACING HEARTS," with Theodore Roberts and Richard Dix.
MANCHESTER	TUES., June 19, Picoadilly Theatre, at 11 a.m.	AGNES AYRES in "RACING HEARTS," with Theodore Roberts and Richard Dix.
CARDIFF	FRI., June 22, 16, Priory Street, at 11 a.m.	"THE FACE IN THE FOG," With LIONEL BARRYMORE and Seena Owen. Created by Cosmopolitan Productions.
NEWCASTLE	FRI., June 22, Grainger P.H., 11 a.m.	"THE FACE IN THE FOG," With LIONEL BARRYMORE and Seena Owen. Created by Cosmopolitan Productions.
LIVERPOOL	FRI., June 22, Scala Theatre, at 11 a.m.	AGNES AYRES in "RACING HEARTS," with Theodore Roberts and Richard Dix.
BIRMINGHAM	FRI., June 22, Futurist Theatre, at 11 a.m.	AGNES AYRES in "RACING HEARTS," with Theodore Roberts and Richard Dix.
NOTTINGHAM	TUES., June 19, Scala Theatre, at 11 a.m.	"THE FACE IN THE FOG," With LIONEL BARRYMORE and Seena Owen. Created by Cosmopolitan Productions.

FAMOUS-LASKY FILM SERVICE LTD.
DEPARTMENT OF DISTRIBUTION FOR THE UNITED KINGDOM
— LONDON —
HEAD OFFICE

Released
Dec. 24. 1923

COSMOPOLITAN PRODUCTIONS PRESENTS
"THE FACE IN THE FOG"
with LIONEL BARRYMORE
and SEENA OWEN
and an all star cast including
LOWELL SHERMAN
By JACK BOYLE
Scenario by JOHN LYNCH
and JACK BOYLE
Directed by ALAN CROSLAND
A Paramount Picture
FAMOUS-LASKY FILM SERVICE LTD.
~LONDON~

Released Nov 26 1923

ADOLPH ZUKOR

presents a WILLIAM de MILLE production

"The World's Applause"

With BEBE DANIELS and LEWIS STONE

By Clara Beranger

A Paramount Picture

FAMOUS-LASKY FILM SERVICE LTD.
~LONDON~

GOOD BUSINESS.—*Continued.*

The management of a kinema involves for its successful accomplishment the possession of many and varied capabilities. One of the first is ability to judge a film. It is said that there are many men who to-day are going about in rags because they did not lead trumps. There are many kinemas heading for ruin because the management did not know the trump cards in films. It is the most important element in the kinema business. To neglect anything which will assist him to make a proper choice is little less than suicidal. Even if he did little else, the average exhibitor could not view all the films himself. I grant you that to judge from the crowds which attend trade shows in London, not only all the exhibitors, but all their near and distant relations, view films regularly. But, like the films themselves, this evidence is deceptive.

Trade Press and the Traveller.

However, there are the trade papers, the lay Press, and the film travellers. At one time, the trade Press, having to subsist upon renters' advertisements, was held to be under suspicion. Now its impartiality is not only asserted, but accepted, perhaps with some notable exceptions. The lay Press is more concerned with the artistic values of a film than with its entertainment value. But the film traveller is the real stand-by. His impartiality, his wide knowledge of managers, of audiences, and of the goods he has to rent places him in a position apart—and he is almost profligate in the generosity of his information. He will tell you anything and sell you anything, including yourself, if necessary.

Impartial Viewing.

The C.E.A. reports are based in all cases upon at least three opinions, and in most instances upon four. The viewers do not know each other—they cannot compare opinions. Each opinion is original. The renters do not know the viewers. Thus the strictest impartiality is secured. Each viewer must analyse the film viewed. Two marks are allocated to each of the component parts as the full number it can secure, and the total of the marks allotted by the viewer is the marking given in the report after all the reports are assembled and the average ascertained. Where there is, as does sometimes happen, a marked diversity of opinion, the Editor views the film a second time to reconcile the reports.

Now, I find that exhibitors will pay £8 per annum for the opinion of one viewer. I know of several who pay as much as £50 and £100 per annum for the opinion of one viewer. Well, the C.E.A. gives at that rate from £32 to £400 to its members. Lloyd George's 9d. for 4d. is not in the same street. The conclusion I come to, therefore, is that the C.E.A. Film Report is good business, and I am the Editor. *Ergo*, I must be good business also.

An Expensive Education.

You may not know a good film when you see it, but you should at least know what your patrons like. It is a painful fact that the public will turn up its pampered and frequently highly coloured nose at a really good film, and go crazy over one which ignores every canon of real art. Feed the brutes. It is too expensive to educate that particular type. Rely upon the coming generation, and if you have sufficient capital try a better neighbourhood when your patrons become satiated with melodrama and "stunts."

Booming the Star.

I am going to venture upon a statement which will be challenged, but which I firmly believe. I am going to assert that the British film has made more relative progress in the last two or three years than the American. The British film has made rapid strides. If it fails to find a market in America there is a simple explanation. It is not films the American kinema public raves about. It is stars. They have been fed on stars, upon their huge salaries, their jewels, their numerous marriages, divorces, and re-marriages. There was a time when America thought that the veriest dud would get over here for no other reason than the star. That idea is not quite dead yet. I admit that this creates a handicap for the British producer, and I can forgive him for shoving in an American star in the hope that it will help along his film in the States. But the creation and booming of stars is not good business. I think America has realised that it has created a Frankenstein. But the British film appeals to the British taste, or lack of taste if you like. British films are good business. May I dare to urge you to strive your hardest to make the British Film Week a genuine success. I am confident the simultaneous exhibition of a large number of recent British films would awaken public interest in the progress and development of the British studios, and enable the Press to realise how much has been done, and how much can be done, to advance the industry. Believe me, that is good business.

Film Prices.

In conclusion I want to say a word about film prices. Will anyone, even the editor of a trade paper, venture to deny that the present position is other than chaos—hopeless chaos? Will anyone who knows anything about the subject assert that the position is not idiotic? Two houses of equal value will not pay equal prices—one will pay £100, or £200, or £1,000, and the other not a half, not a quarter, but anything from a tenth to a twentieth of that amount. Some will pay reasonable and legitimate prices, and others absurd prices. There is no sense nor reason in the business. It is not good business. It ceases altogether to be business of any kind. The renter is fully entitled to make a fair, even a good profit. He takes considerable risks, not only of coming out on the wrong side, but of many bad debts. But he has been, and still is, exploiting the weakness, aye, and folly if you will have it so, of the exhibitor. He is using the excessive competition and the compelling necessity for more pay-box returns to squeeze unnatural and wholly unremunerative prices from the exhibitor. Major Gale properly says the exhibitor is to blame for being himself a party to this process. Well, don't forget his temptation, don't forget the circumstances that are too often driving him. I know it is said the big prices paid by some exhibitors enable other exhibitors to get their films at low prices. That is no doubt true. But the method is wrong. If there is more spent upon films than is the proper proportion in relation to income and other necessary expenditure, the whole industry will suffer and will decay. The renter will, in the long run, be in the position of the farmer who keeps on cropping his land and fails to feed it. As one who has always tried to look at such questions from the point of view of the trade as a whole, I confess that I view the present position in relation to this matter with grave alarm.

Faith, Hope, and Art.

There is much more which I could say, more that I am moved to say. The industry, of which we are justly proud, is poised just now upon the pinions of doubt and difficulty. Its flight which, but a short time ago, seemed so swift and sure is halting. The rush of the young to outdoor sports, the lure of the dance, the snail-like movements towards European peace, the depleted pockets of all classes, tend towards decreased revenue. Vanished seem the bright dreams of rapidly acquired fortunes which nourished the exhibitor's confidence in the past. This lack of faith is damning. It crushes endeavour. It must be banished. The screen has come to conquer. The future is with us. Life, in all its endless changes and permutations, appealing in a thousand ways to every conscious and unconscious emotion, is projected to the comfort and encouragement of humanity. Let us rise to our opportunities. Cast aside doubts and fears, and push on till we become the unrivalled entertainers and educators of the world.

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Lupino Lane doing a slow-motion dance for Gaumont's "Around the Town."

GRANGER'S publicity department have been issuing many original and successful aids to exploitation recently. Following the success of the "Dr. Mabuse" cigarette cards (exhibitors have already distributed over 600,000) it is now issuing specially attractive leaflets for those two big productions, "The Scandal" and "Trapped in the Mine." They are in the form of 8 pp. booklets, 7¼in. by 4¼in., profusely illustrated with scenes from the film, with attractive paragraphs accompanying each picture. These leaflets, obtainable at a very reasonable figure, are artistically printed on tinted paper, and would be just the thing for exhibitors to distribute to their patrons prior to their showing dates. The synopses for "Trapped in the Mine" and "The Scandal" are elaborate affairs, as is usual with Granger's big pictures, giving, in addition to the story, a series of photographs from the film, useful hints for exploitation, newspaper paragraphs, musical suggestions, and details of general publicity.

"The Tenth Symphony."

Granger's will shortly present an exceedingly interesting French production entitled "The Tenth Symphony." The story concerns Enric Damos, a celebrated composer and a fervent disciple of Beethoven, who, believing that his wife has been unfaithful to him, finds, through that great sorrow which either kills or creates, the subject for his masterpiece, "The Tenth Symphony." This dramatic tale of passionate love is acted with great restraint by a notable company of French artistes, including Emmy Lynn (the great tragedienne who gave such an excellent performance in "The Sacrifice"), Severin-Mars, Jean Toulant, and Mlle. Nizan (of the Comedie Francaise).

Scene from "Racing Hearts."

Round the L

Activities and Projects

An Attractive North-West Subject.

F.B.O. announce that they are handling "I Am the Law," an Edwin Carewe production, presented by Warner Brothers, which shows promise of containing all the features of attraction desired by exhibitors. In the first place the cast includes Wallace and Noah Beery, Kenneth Harlan, Gaston Glass, Rosemary Theby, and Alice Lake, and secondly it is directed by Edwin Carewe, whose productions are marked by the beauty of their out-door settings. The title is in itself an attraction, and the story, which is adapted from "The Poetic Justice of Uko-San," by James Oliver Curwood, deals with two extremely popular features, the North-West with its vast and beautiful pine clad mountains, and the Mounted Police, whose slogan, "Get your man," is the underlying theme of the story. Taken all in all this production looks like being one of the best pictures which has been offered for some time past. It is to be trade shown at the West End Cinema on Tuesday, June 19, at 11 a.m.

The "Idealetter" and a Campaign Book.

As a consequence of the size and importance of the Ideal output, it has been decided to resume publication of the "Idealetter," the brightly-planned house organ of Ideal Films. Its producers, in their foreword, claim that the perusal of the "Idealetter," which will only occupy a quarter of an hour, is a first-class investment of the exhibitors' time, "putting him wise" on the many possibilities of the Ideal output. A list of subjects released and to be released is printed, together with reproductions of stills from "This Freedom," "Honour," and "Jealousy." The new campaign book issued for "This Freedom" also demands mention. In addition to publicity hints, reproductions of posters and stills, it contains some excellent musical suggestions and a prologue. Exhibitors please note this efficient aid to exploitation.

"Scars of Jealousy."

Exhibitors are reminded that Associated First National Pictures, Ltd., will be trade showing Thomas H. Ince's latest production, "Scars of Jealousy," at their private theatre, 37-39, Oxford Street, on Tuesday, June 19, and Wednesday, June 20, and later throughout the provinces. This particularly gripping drama tells the story of an uncouth boy, taken from his Kentucky hills, and given the place of a rich man's son because the latter is a wastrel. Throwing a powerful sidelight on the question of environment effect, containing an exceptional love interest, and concluding with a climax in which the brotherhood of hate finds its battleground in the raging inferno of a forest fire, "Scars of Jealousy" promises to be one of the pictures worth watching on next week's list. Frank Keenan plays the part of Colonel, whilst Lloyd Hughes and Marguerite de la Motte essay the leading juvenile rôles. The forest fire scenes are stated to be particularly well staged, and the mad race down the water flume on a giant log, the supports of which are already burning, is stated to be a thrill of exceptionally high calibre.

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London Trade.

of the Renting Houses.

A Fine Synopsis.

The W. and F. Film Service are to be congratulated upon the handsome synopsis they have issued in connection with their new film, "Mad Love," featuring Pola Negri, a most effective picture of whom, in three colours, adorns the front page of the cover. The synopsis measures 24 by 15 inches, and contains a number of excellently produced pictures illustrating scenes in the film. As a work of art it would be difficult to beat, and it reflects credit both upon the renting house issuing it and Messrs. Norman Wright, Ltd., who produced it. It is certainly one of the finest synopses recently seen in the trade.

"Fighting Blood" Series from Wardour.

Wardour Films, Ltd., announce a series of pictures under the title of "Fighting Blood," adapted from H. C. Witwer's famous stories, which appeared in "Collier's Weekly." The series consists of 12 distinct stories, each complete in itself. Their quality of youthfulness and the appeal to the adventurous spirit in all of us should make the "Fighting Blood" pictures just a bit different from anything else which has been shown on the screen. They deal with the humanely human interest and thoroughly entertaining story of the struggles of a young clerk who strives to attain fame, fortune and love through success in the prize ring. Mr. Witwer's humour itself is irresistible, and they feature a new pair of screen favourites, George O'Hara and Clara Horton. The pictures were produced under the supervision of Mr. Witwer himself, who says that the "Fighting Blood" series are the best pictures of his authorship. Others in the cast include Arthur Rankin and Mabel Van Buren, William Cortright, W. E. Ryan, Albert Cooke, and Kit Guard.

On the Tibetan Plateau.

We have been informed by the B.A.T. Films, Ltd., that their latest production, entitled "The Footprint of Buddha," featuring Miss Colette Brettel, is now completed, and is in process of cutting and editing. The story is laid in Northern Tibet, most of the cast being Chinese. We are promised something quite unique and out of the ordinary in this film. There are a number of animal scenes taken in deep snow, all of which have been made under the personal supervision of John Hagenbeck, the well-known animal expert.

"Love, Life, and Laughter" Campaign Book.

The Gaumont Company, Ltd., is so consistent with its provision of comprehensive synopses at trade shows that many exhibitors have been puzzled at the non-appearance of such a synopsis at the trade show of "Love, Life, and Laughter." The mystery is explained by the eleventh hour negotiations between Gaumont's and Welsh, Pearson and Co., Ltd., which did not allow time for preparing a full synopsis. However, the Gaumont publicity department is now getting busy on the preparation of a big synopsis and campaign book combined, which will beat anything issued by the company before, and will contain particulars of the widest range of exploitation material ever stocked by the company for an individual feature. Bookings are coming in so rapidly that the poster orders placed by the company this week are more than three times as large as the initial orders placed for any other Gaumont film. After the special run at the Marble Arch Pavilion, "Love, Life, and Laughter" will be on exhibition simultaneously in every large district in London.

Scene from "A Blind Bargain," which Goldwyn showed to the London trade on Thursday. A review will appear in our next issue.

"Fires of Fate" Nearly Ready.

Tom Terriss has finished assembling "Fires of Fate" for Gaumont's, and, beyond a few odd titles and general polishing up, the picture is practically ready for a first viewing at Denman Street. Nothing will be announced regarding releasing plans until after this viewing, but, judging by the above report, exhibitors will not have long to wait before the Gaumont sales force gets busy. Some sections of the film in the rough were shown to Mr. Reginald Bromhead before he left for America, and from these it is certain that the picture will be unique in several respects, and that the romantic and screen values are there.

"Bavu" the Next Universal Jewel.

European Motion Picture Co., Ltd., announce the arrival of the next Universal Jewel, entitled "Bavu." Produced by Stuart Paton, the famous director, the story is based on the stage play of that name by Earl Carroll, which created a sensation on the New York stage. With an intriguing title, this mystery play is said to contain more of the thrill element than is commonly found in screen drama. An all-star cast will be found in the leading rôles, the players including Wallace Berry, in one of his superbly villainous parts; Estelle Taylor, famous for her "vamp" impersonations; Forrest Stanley, a well-known actor and screen mime; Josef Swickard, one of the greatest characters from "The Four Horsemen"; and that charming ingenué, Sylvia Breamer. The picture will be trade shown at the New Gallery on Thursday next at 11 a.m.

Scene from "Fighting Blood."

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Tax Debate in the House.

Mr. Maclean's Amendment Defeated.

TWO amendments to the Finance Bill, which dealt with the duty on kinematograph films, were reached on Tuesday evening last in the House of Commons. The first stood in the names of Messrs. Whiteley, Robert Jones, Mardy Jones, and Frederick Jowett, and the second in the name of Neil Maclean. When they were reached, however, the Deputy Chairman suggested that as their effect was practically the same that one of them should be taken. Consequently, Mr. Neil Maclean moved that, after the word duties [the new import duties], the following words should be inserted: "Except the duties on kinematograph films developed or negatives imported for the purpose of the exhibition of or production of pictures or other optical effect by means of a kinematograph or other similar apparatus."

Mr. Maclean found himself able not merely to argue against the continuance of the import duty upon films, but also to put before the House the case against the Entertainments Tax. Although the amendment was defeated, it drew from Sir W. Joynson Hicks an admission that he would consult with the Solicitor General to see if it were possible to exempt educational films from the operation of the Import Duty.

Cannot Justify the Duty.

Mr. Short (Wednesbury) said: I have always been interested having played an active part, in the promotion of social services, and I have noticed during the last few years the moral and intellectual value of the kinema so far as our people are concerned, and also, of course, that it is a very admirable entertainment for the benefit of the people. I have noticed a change, and a growing change, for the better in consequence of the kinema in the habits of our people. My mind goes back a few years to the days before the kinema came in, when the mothers were compelled to remain at home, as there were no entertainments except at excessive prices, and frequently they remained at home while their husbands, having finished work, went out by themselves, but, owing to the inception of the kinema, whatever may be said regarding some of the things that are presented—and I know that everything is not just as it might be—I believe that, generally speaking, it has had a good effect, and we now see in our great provincial towns and cities mothers and husbands going out together in the evening, spending a few hours at the kinema, and receiving not merely enjoyment, but, in many cases, instruction as well. Indeed, there is a great improvement in the moral outlook and the moral habits of our people in consequence. . . . As a result of extensive trade depression, as a result of protracted unemployment, I find that kinemas are unable to carry on, and I learned the other day, in my own constituency, that one was closing down, throwing out the few people it employed and once again limiting the possibilities of the workers and their families having a little enjoyment at cheap and rational prices. This duty increases—and no one can deny it—the difficulties in the way of kinema existence and to the extent that it does that, especially if the extent be injurious by the closing down of kinemas, and the harmful effect be not commensurate or be not met by the volume of revenue received from the duty, then the duty is to be condemned, as we condemn it to-night. . . .

Can we justify a duty of this character? The time has arrived, as I have said before in the course of these debates, when we, the Opposition, seeing that we are being met with a negative policy in every direction, must be more severe in our opposition. This understanding is all right in its way, but it cannot prevent a member of the Committee from exercising his rights on behalf of his constituents, and unless the Government, through the Solicitor-General, from whom I am expecting something good on this question, are prepared to make some concession on this very important matter, which is so closely associated with the social life of the community, as far as I am concerned, I shall make one in joining in a more vigorous attack upon the Government and in prolonging these proceedings.

Appeal for Educational Films.

Mr. Paling said: There has been a great deal of talk to-night about the question of motor-cars, watches, clocks, etc. May I suggest that kinematograph films are not open to the same objection? Motor-cars and the rest of the things can be produced in this country to any amount, but I think nobody will say that all the films which it is desirable that we should see, particularly from an educational point of view, can be produced in this country. We want the films to range over the whole world. If the educational effect of these films is to be the greatest, we must have them from everywhere. You might say we could send English companies to the places to produce them, but that would be very expensive, and it would not compete with the others. From the educational point of view, I think there is a case for this which cannot be argued about any other articles which have been mentioned to-night. As a member of an Education Committee I saw, some time ago, an exhibition by certain of these people who are making these machines. They came down to that Education Committee to show them what could be done, and every member of the Committee admitted that there were huge possibilities in this work in the schools of this country. We were given an exhibition which had a very good effect on every member of the Committee, and I believe we were all convinced that it would be a very good thing indeed if these kinematograph films were brought into the schools more and more, and used in an educational sense. I still hope the Solicitor-General will see his way to make remission of this very small duty compared with the Revenue of our country.

Mr. Maclean's amendment was lost by 71 votes.

MORE CLEVER SHOWMANSHIP AT THE GLOBE, ACTON.

IN pursuance of his policy of giving to films which lend themselves to it a special presentation, Captain Gillet put on a very clever prologue for "The Voice From the Minaret," which was exhibited at his theatre last week. It having been established that their patrons appreciate very greatly the trouble that has been gone to on their behalf, the management made an even more ambitious effort in this direction during the run of Norma Talmadge's latest picture.

The prologue opens with a Muezzin appearing at the door of the minaret at sunset. Below him stretches the towers and roofs of an Eastern town. As the sun sinks he intones the call to evening prayer, and while the twilight deepens an unseen choir chants the responses to his invocation. The darkness deepens, while from the houses of the town a myriad lights appear. As the chant ceases the lights are lowered and the first reel of the picture is thrown on the screen.

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June 17, 1923.

STOLLS present

"THE INDIAN LOVE LYRICS"

featuring

OWEN NARES.

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THE INDIAN LOVE LYRICS

Presented by STOLLS

A film version of Amy Woodforde-Finden's world famous musical composition

Produced by

SINCLAIR HILL

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The Film Renter & Moving Picture News

STOLL presents

SAMSON and DELILAH

featuring the famous Continental Actress

MARIA CORDA

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SAMSON AND DELILAH

Presented by
STOLL'S

Our tremendous drama of love and hate, founded on the world-famous opera.

STOLL

THE NEW CHAPLIN PICTURE.

Scenes from "The Pilgrim," which Pearl Films will Trade Show at the Opera House, Kingsway, on Friday next. Applications for tickets are already pouring in. Chaplin is said to have crammed this four-reeler with delightful uncertainties as to what he will do next, and shows himself to be complete master of a subtle humour calculated to draw laughter and tears, for as the nervous new minister he easily gains all the sympathy.

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Trade in the Yorkshire Territory.

"Come into the Office"—A Trade Sweepstake?—Lower Prices—A Simple Director—Changes Among the Renters.

From our Leeds Correspondent.

AT a recent private luncheon, at which both renters and exhibitors were present, Mr. T. Herbert Kaye, chairman of the Leeds Branch of the C.E.A., stated that the relations between renters and exhibitors were of the friendliest, and a great improvement on the conditions that obtained up to a few years ago. That statement, viewed broadly, is unchallengeable, but there is just one point, and it was well and truly voiced by Mr. W. W. Jay, the Yorkshire manager of Fox Films. It is this:

The various film renting firms have big, spacious, and well-appointed branch offices in Leeds, and yet, while the relations between the two sides are certainly good, exhibitors seem as though they studiously avoid doing business at those offices. That is the general experience of renters in Leeds. Of course, it speaks eloquently of the usefulness of the Kinema Exchange as a business meeting-place, but why should exhibitors hang back from making calls at the renting offices? There is something to be said for the view advanced at the luncheon, that exhibitors seem to view the renters with a feeling of mistrust. It is not, surely, a very serious element, but it is there, and the trade all round would be much better without it. The Exchange cannot be blamed for this feeling; rather, indeed, must it be credited with the effect of countering the spread of it.

Otley Sweepstake and a Film.

The nearness to Leeds of Otley, where the famous Derby sweepstake was held, was responsible, of course, for the kinema trade being brought into the limelight in the matter. There was a proposal to make a film of the famous draw, and for this purpose Mr. Wm. Greenfield, the general manager of the Scala Picture Theatre at Leeds, was approached for the use of the spacious, airy, and well-lighted ballroom over his kinema. All was well until Mr. Greenfield, foreseeing trouble with the police—a judgment that proved accurate—withdrew from the arrangement. There, and particularly with the subsequent police activity, the idea of a film came to an end!

Kinema Trade and a Sweep.

The success of the Otley sweepstake led to an interesting suggestion for the kinema trade—that of a sweepstake on the St. Leger as a means of raising money due to the Revenue Authorities on last year's unfortunate weather-spoiled Kinema Gymkhana, and to complete the guarantee fund for the Lord Mayor's teas for necessitous mothers at the Leeds Babies' Welcome. Over £200 is wanted.

At a meeting at the Kinema Exchange, when the matter of this sweepstake was discussed, it was decided to accept the legal advice given and, for the time being—at any rate, until the result of the Otley sweepstake prosecution is available—to abandon the idea of a sweepstake on a large scale, although there is still a prospect of a sweep being held at the Exchange for members. For the rest, it was decided to make a big effort to raise the money required by subscription, and already about £75 has been promised.

Talmadge Girl to Visit Leeds.

Mr. Noel Rhys, the new general manager of the Majestic Picture Theatre at Leeds, has quickly got into his stride, and is already making a big bid for the big early release pictures. Monday, June 25, will see the big F.B.O. picture, "The Three Ages," featuring Buster Keaton and Margaret Leahy, the London newspaper beauty competition winner, and protégé of Norma Talmadge, at the Majestic, and Mr. Rhys has arranged for a personal visit of Miss Leahy and big publicity in the local Press. Mr. Rhys's activity is not restricted to the kinema alone, but to the restaurant and ballroom, where next week a new jazz band is to be introduced—the very best that money can obtain.

Majestic's New Resident Manager.

By the way, Mr. Andrew Robertson, who has been resident manager of the Majestic during the last year since its opening, has resigned to take up an appointment in Newcastle, and leaves Leeds during this week-end with the good wishes of many friends made in Leeds during his sojourn in the city. Mr. Noel Rhys has appointed Mr. R. H. Weighill, who was formerly resident manager with him at the Regent at Brighton, to succeed Mr. Robertson. This puts the position at the Majestic in its proper order.

Lower Prices in Leeds.

My note a few weeks ago on lower prices in the Yorkshire kinemas had good foundation in fact. Wherever you go now there is a pretty general reduction in prices, and in almost every case the change is announced as "Special Summer Prices." It will be interesting to watch whether the new prices remain.

The Briggate Picture House in Leeds has for some time been playing to good houses at lower prices, and now this week, after extensive alterations and renovation, the Assembly Rooms, the New Century house, has reopened with prices 6d. and 1s., including tax, and 9d. and 1s. 3d. on Saturdays and holidays. There is little doubt this new policy will have its effect on the other houses in Leeds.

A Good Story.

As showing what our exhibitors have to put up with, how about this entirely good-natured story. An exhibitor at a board meeting the other night was confronted by one of his directors (who is, of course, in the business but not yet of it) with the following "helpful" suggestion, the humour of which the trade will readily appreciate:

Director (scrutinising accounts): "I see, Mr. ——, that So and So's posters are cheaper than the other firms. How is that? Why don't you *always* get their posters?"

Let it be put on record that the exhibitor very courteously explained! And, directors, please note that a little knowledge is sometimes a dangerous thing!

Wombwell Exhibitor's Death.

It is with regret the FILM RENTER notes this week the death, after an operation for an internal complaint, in a Leeds nursing home last week-end, of Mr. George Stewart, the proprietor of the Empire Cinema at Wombwell. Mr. Stewart, who was only in his early forties, was an old exhibitor, and very popular in the Yorkshire trade. In his day he had been connected with every place of amusement in Wombwell—the Empire, Pavilion, and Hippodrome—and was interested in the

(*Continued on page 32.*)

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Fuller's Exclusives

request the pleasure of your company to view

A ROGUE IN LOVE

featuring

ALL STAR CAST

at

SHEFFIELD:
Electra Palace, Fitzallan Square, on Tuesday June 19, at 11 a.m.

LEEDS:
Kinema Exchange, Queen's Arcade, on Friday June 22, at 11-40 a.m.

All Enquiries for Yorkshire, to

FULLER'S EXCLUSIVES, 38 Deansgate, MANCHESTER.

Telephone: City 2139

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TRADE IN THE YORKSHIRE TERRITORY—*Continued.*

business in other Yorkshire towns. Outside his own business he was of a quiet, retiring disposition, and his hobby was motoring, at which he was an expert. The funeral took place on Thursday.

Kinema Anglers' Next Outing.

Mr. Sim White, the hon. secretary of the Kinema Exchange Angling Club, tells me the club's first off-match has been fixed for Ryther, near Ulleskelf, on Wednesday, June 27. Entries, fee for which is 2s. 6d., will close on the morning of the match, when the "chara" will leave Queen's Arcade (Kinema Exchange) at 9 a.m.

Changes on Renting Side.

There are other interesting changes. Mr. W. V. Buck, one of the most popular of the Leeds film boys, formerly with Associated First National in Birmingham and Leeds, has "joined up" with Kilner's Exclusives under "Bob" Bruce, the "live" Yorkshire manager, who needs assistance to "put over" "Madonna in Chains" and "King Solomon's Mines" in the Sheffield and South Yorkshire district.

Mr. George Fountain, formerly with Kilner's, is now handling the European Motion Picture Corporation's small stuff in Sheffield.

Mr. Wm. Leverton, the Yorkshire manager of the Regent Film Company, who has already done well in Yorkshire, Lincolnshire, Notts, and Derby, has now taken over the Four Northern Counties. His distribution arrangements are in the capable hands of Film Clearing Houses, Ltd., and the Newcastle Branch will look after the new territory. Mr. Leverton is doing good business with "Motherhood," featuring Nazimova and Richard Barthelmess, and his 24 football films, for release on October 18, are proving very popular.

Wedding Bells.

Congratulations to Dave Gilpin, the Sheffield representative of Famous-Lasky Films, who was married last week to a Portsmouth lady, Miss Grace Isaacs. The Leeds kinema "boys" sent him a wire which was promptly acknowledged.

Walturdaw's Distribution.

When Mr. Hubert Isaacs takes over officially from Mr. C. P. Metcalfe as Yorkshire manager of the Walturdaw Company, the distribution of Walturdaw films will be taken over by Film Clearing Houses, Ltd., whose Leeds Branch is at the Gaumont offices in Albion Place, to which address all inquiries must be sent.

Castleford Exhibitor's Enterprise.

Mr. A. J. Campy, whose show at Castleford, the Crown Cinema, was recently gutted by fire, has decided to run a summer season of super-productions at the Queen's Theatre, Castleford, which thus reverts from variety to pictures.

COMING UNIVERSAL MASTERPIECE.

European Motion Picture Co., Ltd., makes the interesting announcement that "Merry-Go-Round," the Universal masterpiece dealing with gay life in Vienna before the war, will shortly be shown to the trade. Work on production was started in August last year, and gave employment to thousands of people, outside star cast and directors. It is said that wonderful sets have been used, including a complete replica of The Prater, Vienna's pleasure park, with its surrounding thoroughfares, among other buildings being the palace of the late Emperor, Franz Josef. Much difficulty was encountered in selecting the leading characters, and after much discussion, Norman Kerry, the handsome hero of many star films, was selected for the leading character of Count Hogenegg, an Austrian officer of high rank. It is claimed that another Rodolph Valentino has been discovered in Norman Kerry, who, as a result of his work in "Merry-Go-Round," has been given a five years' contract by Universal. It is claimed that "Merry-Go-Round" rivals even "Foolish Wives" in beauty of scenic setting.

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Hilda Bayley & Henry Victor

in

"The Scandal"

From the play by Henri Bataille.

Everybody's Opinion—

A First Rate Production worthy of inclusion in any Programme.

A Granger-Davidson Photoplay

Length 6,300 feet.

RELEASED OCTOBER, 1923.

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TRAPPED I

An Intensely Thrilling and

"Trapped in the Mine" is a great love story, told in the bowels of the earth, which will go straight to the heart of the great picture-going public who will love it because it is true to life with all its thrills, its laughter, its pathos and its simplicity.

Controlled throughout t

GRANGER'S EX

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N THE MINE

Unique Mining Picture.

TRADE SHOWS:

LIVERPOOL
Prince of Wales Picture House, Tuesday June 19, at 11 a.m.

SHEFFIELD
Grand Picture House, Tuesday June 19, at 10-45 a.m.

BIRMINGHAM
Picture House, New Street, Wednesday June 20, at 11 a.m.

NEWCASTLE
Picture House, Grey Street, Thursday June 21, at 11-15 a.m.

NOTTINGHAM
Picture House, Long Row, Friday June 22, at 11 a.m.

BRISTOL
Picture House, Tuesday June 26, at 11 a.m.

CARDIFF
Cinema Exchange, Tuesday June 26 at 3 p.m.

he United Kingdom by

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The House of Granger

presents

Emmy Lynn and Severin-Mars

in

"The Tenth Symphony"

Abel Gance Production.

The story of a fervent disciple of Beethoven, who finds, through that great sorrow which either kills or creates, the subject for his masterpiece, "The Tenth Symphony."

LONDON TRADE SHOW

New Gallery Kinema, Regent Street, W., on Wednesday June 27, at 11-15 a.m.

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The mountains were ablaze! There was but one avenue of escape—a mad race down the water chute on a giant log while the flames licked at their feet and death stared at every turn.

Thos. H. Ince

presents

"Scars of Jealousy"

A DRAMA OF FLAMING FORESTS AND HUMAN HEARTS IN A TITANIC STRUGGLE

What a Drama! What a setting for a tale of breathless suspense and undying devotion of man for woman and the struggle of pride and blue-blood against the unleashed fury of fighting blood!

The story of an uncouth boy taken from his Kentucky hills and given the place of a rich man's son, because the real son is a waster. Then the brotherhood of hate between them—a hate fanned to death-dealing fury when both love one girl—from climax to climax the story sweeps to its final dramatic arena, where in the raging inferno of a forest fire the brotherhood of hate finds its battleground amid the hiss and crash of blazing trees.

TRADE SHOWS:

	LONDON.		
Own Theatre ..	Tuesday and Wednesday	June 19 June 20	11 a.m. & 2-30 p.m. 2-30 p.m.
	BRISTOL.		
Own Theatre, 70, Park Street ..	Sunday ..	June 24	3 p.m.
	CARDIFF.		
Cine Exchange ..	Friday ..	June 29	3 p.m.
	BIRMINGHAM.		
Own Theatre, 1-5, Hill Street ..	Sunday and Monday ..	June 17 June 18	7 p.m. 11 a.m. & 3 p.m.
	SHEFFIELD.		
Grand Pic. H., West Bar	Tuesday ..	June 19	3 p.m.
	NOTTINGHAM		
Elite Pic. H. ..	Wednesday	June 20	11-30 a.m.
	LEEDS.		
Cine Exchange ..	Friday ..	June 22	3-15 p.m.
	NEWCASTLE.		
Stoll Pic. H. ..	Wednesday	June 20	11-15 a.m.
	GLASGOW.		
New Savoy ..	Thursday ..	June 21	11 a.m.
	BELFAST		
Panopticon P.H. ..	Tuesday ..	June 26	11-30 a.m.
	MANCHESTER.		
Theatre Royal ..	Wednesday	June 20	11 a.m.
	LIVERPOOL.		
Prince of Wales	Thursday ..	June 21	11 a.m.
	DUBLIN.		
Sackville Pic. H.	Friday ..	June 29	11-30 a.m.

ASSOCIATED FIRST NATIONAL PICTURES LTD.

"Grams: Filmaker, Westcent, London."

37/39, OXFORD STREET, W.1

'Phone: Gerrard 5906. (7 lines).

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

The Spell of Betty Balfour — The Dillon Co's Program—Dead "Catchwords"— "Presentation": Two Kinds—C.E.A. Meeting — Sports Association.

By "THE FILM RENTER" REPRESENTATIVE

A PROMINENT exhibitor in a working-class district of central Lancashire told me on Monday that of all the "star" names he tried to conjure with, the name of Betty Balfour exercised the most potent spell. If my exhibitor friend attended the Gaumont trade show of "Love, Life, and Laughter" the following day he must have been more than ever confirmed in his opinion that the Betty star is now very much in the ascendant. The enthusiasm at this show at the Royal was warm, spontaneous, and unmistakeable. "Love, Life, and Laughter" is a human-emotion play *par excellence*, artistic enough for the most critical audiences, and sufficiently broad in its appeal for the less fastidious North. Gaumont's first experience with a Welsh-Pearson film in this territory should be highly encouraging, as the spell of Betty Balfour is again likely to work wonders for exhibitors whose box offices just now have but a feeble pulse.

A British Comedy.

Mr. Joe Fuller is shortly to show the Graham Wilcox film, "Don Juan," in Manchester and Liverpool, and nothing more appropriate in the way of a suggestive preliminary could have been found than the title of the film he is showing next week in Yorkshire. This is "A Rogue in Love," a Diamond Super Film production, based on a novel by Tom Gallon. If not exactly a "rogue" in the picture-theatre sense of the term, the traditional Don Juan was an extremely wily amorist, and his love affairs involved a good deal of romantic craft and guile. "A Rogue in Love" is, I understand, a merry comedy with a pleasing and well-acted story. "Don Juan" is reviewed elsewhere in this issue.

The Dillon Card of Re-Entry.

Mr. Victor Besso, of the Dillon Trading Co., will soon be able to boast of having an embarrassment of riches in the film line to offer exhibitors. In a week or two he is showing a new and improved version of that great money-maker, "The Circus of Death." A large number of showmen have pleasing memories of the original advent of this great Armando Vay production, and probably many more still have come into the business since it was first put out, who will be willing to welcome it now. With the public "The Circus of Death" was an unfailing attraction in industrial districts, and it is not likely to prove otherwise in its re-edited form. Provisionally, Mr. Besso has fixed Friday, the 29th, for the trade show of this film.

An English "Western."

So much (at present) for the "big picture" on the Dillon Co.'s list. It is supported by a variety of new features with which a sure appeal is anticipated. Among them are seventeen two-reel comedies calculated to add strength to kinema programs. Then, to come before long, is a piquant tit-bit in the shape of an all-English "Western" picture, produced by Mr. Geoffrey Malins in the New Forest. This, though telling an essentially American story, is performed by English artistes and English horses, and should possess, at least, the attraction of novelty.

Marks' Films.

Exhibitors will be well advised to look out for announcements in next week's FILM RENTER concerning the program of Marks Films. Mr. Maurice Carr informs me that he has an attractive list of pictures to offer, the trade shows of which will be worth attending.

A Dead "Catchword."

In the entertainment world it seems always to be assumed that a great virtue resides in the term, "direct from." A star—even, sometimes, a "fallen star"—when appearing in the provinces, is billed as coming "direct from" London. In many cases the actual journey has evidently taken a long time to negotiate. I remember, for instance, once seeing "The Arcadians" placarded in Dublin as having come "direct from" the London Shaftesbury. That was in 1918. The play had finished its career in the Metropolis about five years earlier! I was reminded of the great strain that is put on this word "direct" on noticing outside a suburban picture theatre here, the other night, a large poster advertising "London's premier organist" who had, I read, come "direct from" the Albert Hall. In this case both the "premier" and the "direct" would, I fancy, need to be taken in the "publicity" rather than the dictionary sense. When is the world of showmanship going to shake itself free from this lethargy of dead "catchwords" that catch nobody?

Presenting the Picture—Outside.

The Theatre Royal is displaying a novel tableau over the portico this week to draw attention to its big picture, "Hunting Big Game in Africa." This consists of a huge model of the jungle, showing two elephants in the act of stampeding, with their tusks and trunks standing out in relief. In the foreground are the figures of the intrepid explorers on the *qui vive* with gun and camera.

Advance "Presentation."

It was an ingenious device of Mr. Blattner's to utilise his burlesque introduction to "Polly of the Follies" at the Gaiety during the week to advertise "Married Love" for next week. This, it must be confessed, seems to be the predominant feature of Mr. Blattner's latest venture in "presentation," the chief performers in which are the O'Leary Girls. The prologue is in four scenes, and one of them depicts the outside of the Gaiety itself, from which the audience is not allowed to forget that the Marie Stopes picture is booked for Monday, June 18. Mr. Blattner also appears in this scene as a manager being pestered by would-be stars. The next "act" takes place before a drop curtain only, on which again "Married Love" is prominently displayed. The singing and dancing of the three ladies was much appreciated; but, on the whole, it seemed as though our attention was being drawn far more to the film that was coming than to the one that was on. This example of showmanship is, if anything, in advance of the ordinary American ideas of "presentation," which are generally confined to the particular film about to be shown.

(Continued on page 40.)

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THE CIRCUS OF DEATH

(5 Reels)

The Greatest and Most Sensational Film Ever Produced.

Trade Show Announcements Next Week.

Controlled Solely for Lancs., Ches., and N. Wales by

THE DILLON TRADING CO., LTD.

13/15 GREAT DUCIE ST. MANCHESTER.

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ROUND THE MANCHESTER TRADE.—*Continued.*

Blackpool Carnival Films.

Capitol Productions, Ltd., have been successful in obtaining some splendid results of the special topical films at the Blackpool Carnival this week, and the result will be embodied in a special two-reeler which will be ready for release during the coming week, and can be booked either as a two-reeler or in two single reels. These topical films should prove a top liner attraction, particularly amongst Lancashire audiences.

Southport Watch Committee Pass "Morality."

Last Friday morning the members of the Southport Watch Committee viewed the film, "Morality" (which is booked by Capitol Productions, Ltd.), prior to its showing in Southport, and immediately after the show they gave their verdict, which was to the effect that the film was quite suitable for exhibition in Southport. It will accordingly be shown during the whole of next week at the Picturedrome, Lord Street, where the manager, Mr. Pickering, anticipates doing phenomenal business. In fact, Mr. Pickering is so confident of its success that he has already given a second week's run on this film during July.

C.E.A. Meeting.

At the last branch meeting of the C.E.A., held at the Victoria Hotel on Friday, the 8th inst., Mr. Fred Carlton, the local organiser, reminded all exhibitors affected by the new assessments of the necessity of appealing before August. He also read (among other correspondence) a letter from the Salford Royal Hospital acknowledging the sum of £15 12s. 7d. This represented the amount of the collection taken in three nights at the Seedley Cinema, by kind permission of the manager, Mr. C. Bowmer.

Clause 12.

A good deal of discussion took place at this meeting in regard to the interpretation of Clause 12 in the contract relating to renter's liability in the case of "loss, damage, non-delivery, delay or detention of a film." It was argued that the general bearing of the clause favoured the renter more than the exhibitor, and Mr. Bowmer suggested that the point should be thrashed out in the next contract.

Tax Committee Winds Up.

The final report of the Joint Tax Committee was read by the Secretary, who stated that the C.E.A. share of expenses for this campaign amounted to £22 1s. 4d.

New Members.

The names of Messrs. Whittaker (Nelson), Belshaw (Swinton), Carter (Imperial, Preston), Ainsworth (Palace, Preston), Theatre Royal, Manchester; and Theatre Royal, Bolton) were added to the list of C.E.A. members in the North-Western area.

Manchester Kinema Sports Association.

The opening match of the season in connection with the Manchester Kinema Cricket team took place last week, when the Salford Police were met on the Broughton Ground. An enjoyable and keenly contested game resulted in a draw. The Police batted first and made 99, the Kinema team responding with 90 for nine wickets. Norman Brymer (32) and Edgar Flint (19 not out) were seen to best advantage on the Kinema side. During the game, T. Bubicrosan, of F.B.O., met with a nasty accident whilst fielding, the ball smashing his eyeglasses, and causing a wound over the left eye which had to be attended to at the local hospital. The next match is with Glossop next week, and other matches in the near future include Leeds Kinema team, Macclesfield, and Westhoughton.

The Second Bowling Handicap of the season resulted in "Bert." Hargreaves, of Urmston, securing the first prize, Arthur Seddon, of the "Height," being defeated in the final.

It is hoped to arrange a golf competition after the annual picnic of the Association. This, by the way, takes place on Sunday, June 24. Norbreck, near Blackpool, is the venue, and the headquarters for the day will be at the famous hydro on the cliffs. The spacious grounds attached to the hydro have been placed at the service of the kinema party, and in addition to tennis, golf, and other games, there will be sports in the afternoon. An interesting event will be the tug-of-war between Renters and Exhibitors. Those intending to visit Norbreck are advised to get their tickets early. The train leaves Victoria Station, Manchester, at 9-35 a.m.

Tennis is now in full swing at the Northenden Courts.

It is intended to call a general meeting of the Sports Association at an early date, when everybody interested is invited to attend and enter into a discussion as to the future welfare of the Association.

GAUMONT AND THE DERBY.

THE GAUMONT CO., LTD., had all theatres within easy reach of London supplied with a complete record of the Derby, from start to finish, on the night of the race, and complete copies started coming through soon after six o'clock. The Gaumont Co., Ltd., now holds tremendous advantages in the way of getting out a large number of copies in the maximum space of time, through the installation of the automatic plant at Shepherds Bush, and this is what tells with the exhibitor outside Central London. Pictures of the Derby on the night of the race meant good extra cash in the box-office.

One of the first exhibitors to congratulate the Company on the smart production of this year's Derby pictures was Mr. Joseph E. Moore, of the Broadway Palladium, Ealing, W.5. His letter speaks for itself. He writes:

"I must write a line to express my thanks for your rapid delivery of the Derby film and to tell you that the film is one of the best topicals your firm has turned out. I am gratified to receive many expresions of pleasure from my patrons this evening in reference to your Derby."

TIP-UP SEATS
OVER 50 DESIGNS
TO SELECT FROM.

Everything for the Cinema.

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R-C PICTURES

TO

U.K. and Territorial Renters

OUR new building in the heart of Filmland is now nearly completed and on Wednesday and Thursday, June 20th and 21st next, we propose to hold an Inaugural Party. We, therefore, have great pleasure in inviting you to be present, and will screen for your approval our various productions.

Our Policy is to sell outright the entire U.K., or alternatively the Territorial Rights of all of our product.

If Provincial Renters will communicate with us, we shall be happy to arrange, at our expense, for their hotel accommodation, etc., during the visit.

A pleasant and enjoyable as well as profitable time is assured.

Cordially yours,

R-C PICTURES CORPORATION

J. M. MULLIN,
General Manager.

R.C. PICTURES CORP.
26-27, D'Arblay St., Wardour St., W.1.
Phone ——— Regent 6380

BASED ON 18TH CENTURY RUSSIAN HISTORY THIS GIGANTIC SPECTACLE OF COURT INTRIGUE HAS FOR ITS THEME THE LOVE STORY OF CATHERINE THE GREAT——— THE QUEEN WHO HAD MANY LOVE AFFAIRS!

Produced by Cserepy Films.

THE WALTURDAW CO., LTD.,

46 Gerrard Street, London, W.1.

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ERINE

REAT"

SPECIAL TRADE PRESENTATION

Shaftesbury Pavilion, Monday June 18, at 11 a.m.

NOTE.

The Special Lighting and Effects will be carried out entirely by our Special Presentation Staff.

THE WALTURDAW CO., LTD.,

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Trade Shows *of*

The Pilgrim

with Charles Chaplin

will be held as follows—

London:	**The Opera House,** Kingsway,	June 22, at 11 a.m.
Leeds:	The Majestic,	June 22, at 11 a.m.
Birmingham:	New St. Picture House,	June 22, at 11 a.m.
Cardiff:	Imperial Cinema, Queen Street,	June 22, at 11-30 a.m.
Manchester:	Theatre Royal,	June 22, at 11-15 a.m.
Liverpool:	Scala, Lime St.,	June 25, at 11-15 a.m.
Nottingham:	Elite Picture House,	June 26, at 11 a.m.
Sheffield:	Electra, Fitzalan Sq.,	June 27, at 11 a.m.

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Never before has the Press paid such wonderful tribute to a Picture —

BETTY BALFOUR

in

GEORGE PEARSON'S

"LOVE LIFE & LAUGHTER"

WELSH-PEARSON PRODUCTION

Sole Distributors

"Gaumont"

HE DAILY EXPRESS,

BRITISH SCREEN TRIUMPH.

WONDER FILM OF LONDON LIFE.

MISS PICKFORD'S RIVAL

"Daily Express" Cinema Correspondent.

A sensational British screen triumph was appropriately recorded on Empire Day at the Alhambra Theatre, where the new Betty Balfour film, "Love, Life, and Laughter," was shown.

Miss Betty Balfour.

It says much for the popularity of Miss Balfour that there were queues of critics outside the theatre long before the doors opened. If the applause that carried the film along and rounded its conclusion can be taken as a criterion of its reception by the public, Los Angeles might experience other tremors than earthquakes.

Miss Balfour has a radiant rôle as a little London chorus girl who fights her way by sheer genius of toe and temperament from obscurity to fame, a performance so sparkling, such an assault and battery of whimsical airs and graces, plus a certain "swank" of carriage, that one hardened exhibitor so far forgot professional cynicism as to exclaim, "Well, we've lifted the world's sweetheart!"

DICKENSIAN.

Miss Pickford will have to sue Miss Balfour for alienation of the public's affections. Her London rival is clearly the apple of the camera's eye, a Vesta Tilley of the screen, with the same electric flair of glance and gesture.

...ory, written and produced by ...orge Pearson, revealed a glowing ...ection of London life, and was ...rkable for its fierce sympathy with ... hopes and fears and ambitions of ...uth—youth sighing in London attics ...r love and success, and blowing ...ubbles of literary and artistic fancy, only to see them punctured by reality.

A touch of Dickens here, and a glimpse through the "magic casements" of Keats, but on this silver thread of dreams is hung all the jewelled panorama of London, from the midnight mysteries of the Embankment to the full-furnished glamour of Mayfair, gay restaurant life, and nocturnal theatreland

NIGHT PHOTOGRAPHY.

Humour is there, too, as represented by a "perfect gentleman," who cooled his tea by fanning it with his hat, instead of blowing at it in a saucer

Miss Balfour is stoutly supported by Mr. Harry Jonas, a young London artist making his film début. A gem of Cockney characterisation is supplied by Mr. Frank Stanmore, and the night photography of Mr. A. H. Blake is full of enchantment.

The producer did not wait to receive the congratulations of the audience. Home-sickness seized him at the crucial moment.

"We are almost at a loss to find a Superlative which would adequately describe—

GEORGE PEARSON'S

LOVE LIFE & LAUGHTER"

"The Pall Mall Gazette & Globe"

WELSH-PEARSON PRODUCTION

Sole Distributors

"Gaumont"

PALL MALL GAZETTE.

"Love, Life, and Laughter." A British Production Worthy of World's Markets.

By W. HAYWOOD.

"Love, Life, and Laughter."

Many films have been described as super productions, whilst some of them have been called masterpieces, and in the main they have been foreign productions. We are almost at a loss to find a superlative which would adequately describe the British production entitled "Love, Life, and Laughter," we were privileged to see last Thursday.

It has almost become a stock phrase that if a film is a British production the highest designation it can merit is "very good," and although we have always been desirous of doing justice to British productions, we must admit that the film under notice is undoubtedly not only the best British film we have seen, but a production which eclipses 90 per cent. of the foreign films we have seen, and we plead guilty to having seen over two thousand.

George Pearson's Success.

The story and scenario of "Love, Life, and Laughter" was written by the producer, Mr. George Pearson, a three fold task sufficient, colossal to be the undertaking of any human being, and in George Pearson has succeeded in the three-fold capacity and made a film which, with respect, we have no hesitation in saying, surpasses even the genius of D. W. Griffith.

George Pearson.

Realistic Settings.

The photography and lighting in the film are a great technical success, whilst the settings are not only magnificent, but a sheer delight to look upon, whether they be of the splendour surrounding wealth or the squalid surroundings of the poor.

Everything is depicted in good taste, and there is nothing seen to hurt the most sensitive mind of any station in life. There is pathos, laughter, failure, and success portrayed in a manner which cannot fail to stir up the emotions.

Betty Balfour.

Betty Balfour, who made such a success as Squibbs in "The Calcutta Sweep," excels herself as Tip-Toes, the chorus girl, in this film. She renders her character intelligently, and long before the film has reached it's climax makes it difficult to believe that it is not a live character we are watching and listening to. The gowns she wears are a feast, even for mere man, and her ward-robe equals the lavish display we have become accustomed to seeing in American films.

Betty Balfour.

Moreover, one evening frock worn by this charming lady arrested our attention because of its good taste, quite apart from its beauty, and we venture the opinion that it is a fashion ahead of to-day which will probably become the fashion next winter.

Human Exposition.

The story could not be better told than in the words of the synopsis, which describes it as "but a simple exposition of the oldest yet ever youngest desire of the human heart, the achievement of an earnest ambition." The incidents tell in picture form of the striving of a boy, a budding author, and Tip-Toes, a chorus girl, themselves symbolical of every boy and girl, against the odds of the world. The portrayal of this struggle towards a final goal of desired happiness is unconventional in treatment. The boy and girl laugh and weep, succeed and fail, move onward and forward to an inevitable destiny, and to a climax which should live long in the memory.

Trade Movements in the Midlands.

A Price War?—Managerial Changes—New Chief for Regent —Pick of the New Programs.

By our Birmingham Correspondent.

THE question many Midland renters are asking is "Why are Birmingham exhibitors not making any further bookings until after the end of July?" More than one believes that it is more than a mere coincidence that during part of the period in which no reports of the doings of the C.E.A. have been published, exhibitors in what they call the greater Birmingham area are saying that they cannot book any films until the end of July. Further, in my last week-end tour two well-known renters' managers vouchsafed the information that even then exhibitors were only prepared to offer ridiculous prices.

A Price War?

The general opinion in local renting circles is that while the C.E.A. as a body has not placed an official ban on bookings during June and July, groups of exhibitors in certain districts have tentatively agreed to hold off for a time in the hope that prices will be drastically reduced. Broadly speaking, exhibitors have contracts which will carry them over next Christmas, and the only alternative reason renters can suggest why they are refraining from booking further ahead is that they believe they will be able to obtain equally good programs at cheaper rates by marking time.

A Benevolent Fund Effort.

Efforts are being made to arrange a Midland trade golf tournament on behalf of the Benevolent Fund, the prime movers being Mr. A. Smith (hon. secretary of the fund, and the popular resident manager of the Futurist) and Mr. Bernard Cresswell (of Jury's). While the trade cannot boast of many scratch players, there are at least a dozen really good golfers to be found among those associated with kinemas in this territory.

A P.C.T. Change.

Mr. E. Wilmot Carlton, one of the best known kinema managers in this area, has resigned his position at the Birmingham P.C.T. hall. He has accepted an offer to take charge of the palatial new kinema which is rapidly nearing completion at Evesham, Worcestershire. Prior to coming to New Street Picture House, early this year, Mr. Carlton had charge of the Sutton Coldfield Picture House. Other local kinemas of which he has had control include Villa Cross, where he had a record of five years' excellent service, and, earlier still, the King's Hall, Corporation Street, in the days when it formed part of the Hounsell circuit.

Going to Wolverhampton.

Mention of the King's Hall, Birmingham, reminds me that my old friend, Mr. Ernest Riley, who recently resigned the management of that house, has accepted another post under Midland Entertainments, Ltd. An expert musician, Mr. Riley provided patrons of the King's Hall with admirable musical programs, and his friends will heartily congratulate him upon being appointed musical director at the Scala, Wolverhampton.

New Regent Manager.

Mr. H. Sherlock, who a few months ago transferred his services from Coulthard Films to become manager of the Regent Film Co., Suffolk Street, Birmingham, has now severed his connection with that firm. His successor is Mr. Monty Morton, who is well-known in the South Wales territory. In recent years Mr. Morton has been a member of the staffs of British Exhibitors, Famous-Lasky, and lastly the European Co., at Cardiff. His first trade show for the Regent Co. will be held at the Scala on the last Sunday in this month, the subject being "Motherhood," starring Nazimova. This will be followed by other Selsnick features. Mr. Morton will shortly be offering a series of half-reelers dealing with famous association football clubs.

First National News.

Last week-end marked the official opening of the private theatre at the Birmingham depôt of the Associated First National Co. On Sunday afternoon Mr. Ernest Reed screened "Stranger Than Fiction," featuring Katherine MacDonald and Wesley Barry. This strong feature also awaited exhibitors in the same theatre at 11 a.m. and 3 p.m. on Monday last. For the time being Mr. Reed informs exhibitors that this arrangement will take the place of his usual Sunday evening shows at one or other of the city kinemas. In future First National will carry out their own dispatch arrangements, Mr. Reed having engaged an expert staff to operate from 1-5 Hill Street, Birmingham.

An Apex Note.

Mr. J. I. Norfolk, of Midland Independent Renters, Ltd., is still busy with the first Apex Co.'s feature, "Monna Vanna." This will have its first run in Birmingham at the Futurist, and has also been booked to leading kinemas in Derby, Northampton, and other Midland towns. On Wednesday next Mr. Norfolk will hold a special trade show of "Monna Vanna" at the Mechanics' Hall, Nottingham. His next Apex feature will be "The Miracle of To-morrow."

F.B.O.'s Latest.

Mr. Maizels, of F.B.O., has had a highly satisfactory response to his preliminary circular regarding the Margaret Leahy feature, "The Three Ages." On Wednesday next (June 20) the second of the Warner Screen Classics, "Brass," will await exhibitors at the Futurist.

"Safety Last."

Mr. E. H. Jacoby, of Victory Motion Pictures, has now arranged the trade show of the latest Harold Lloyd comedy, "Safety Last." This will be held at New Street Picture House on the second Sunday in July, and will be followed a week later by the new Pola Negri feature, "Mad Love." Exhibitors who have inquired regarding this production are informed that Mr. Jacoby is not in a position to accept bookings until after it has been screened to the trade. A whole host of publicity novelties await those who secure "Safety Last."

"The Pilgrim."

The much-discussed Chaplin feature, "The Pilgrim," will await Midland exhibitors at New Street Picture House on Friday next (June 22). Mr. Mortimer Dent anticipates keen competition for this film, despite the grumbles regarding the alleged high prices which will be asked for it.

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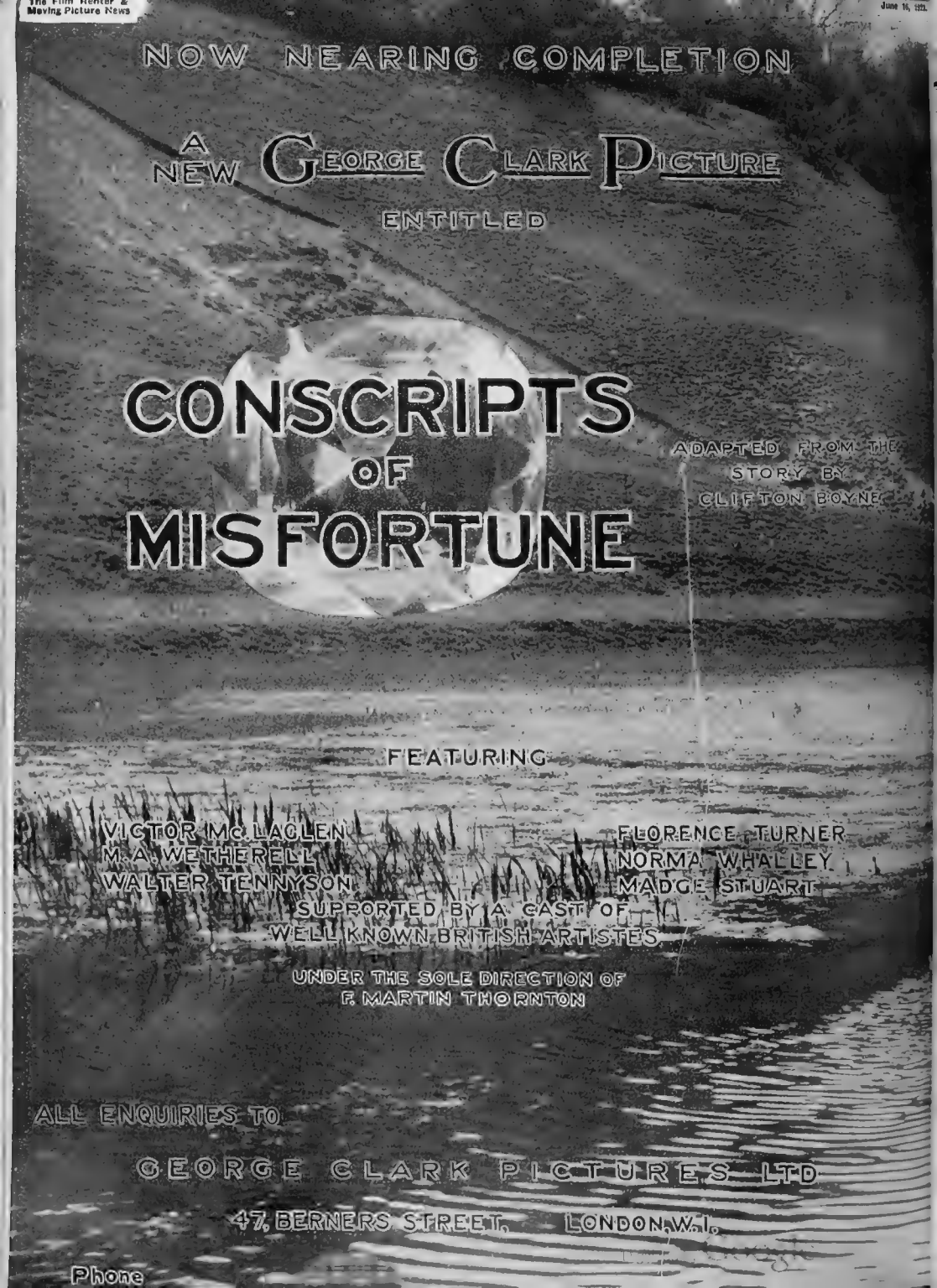
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Kinema Activities in Liverpool Area

Education Committee and the Pictures—Prices Lowered—Brisk Bookings for "Bride's Awakening."—90 Exhibitors at Ideal Show—Apathetic K.R.S.

From our Liverpool Correspondent.

In various parts of the country, and not least in the neighbouring boroughs of Birkenhead, Bootle, Wallasey, and St. Helens, etc., those interested in educational matters are watching with considerable interest the experiment which is being made by the Liverpool Education Committee of sending scholars from various elementary schools over which they have jurisdiction to different picturedromes to witness films of educational value. These visits to kinemas are of a regular character, and are made after the ordinary school hours, so that the school attendance is not prejudiced. The films exhibited are selected by a special committee of teachers, and are approved by inspectors. It is generally conceded that the Liverpool Elementary School Management Sub-Committee have found these pictorial displays to be of substantial merit as an attractive supplement to ordinary class work, and they also exercise a valuable influence on the youthful mind, inasmuch as they train it in the direction of being able to appreciate much that would not be ordinarily observed or brought to their notice in the ordinary routine of school work.

Lowering Prices.

An announcement which will find much favour with patrons of the Queen's Kinema, South Road, Waterloo (a northern suburb of Liverpool), emanates from the management of that popular establishment. It is to the effect that on and after Monday next (the 18th inst.) a portion of the present seating accommodation will be allocated to the public at a charge of sixpence, inclusive of tax.

Purchase Money Back in Two Weeks.

So numerous and rapid have been the bookings effected by Wilf. Baines, on behalf of the Premier Film Services, on a film entitled "The Bride's Awakening," featuring Mae Murray, that within two weeks of the picture coming into the possession of the firm the purchase price had been recovered.

Exhibitors Roll Up.

F. W. Ingram has just cause to feel gratified at the success which attended the trade show at the Futurist last week of the Ideal film, "This Freedom." No fewer than ninety exhibitors' cards were presented at the door, and in all there were about one hundred and fifty persons present. And so enamoured of the film were the majority of the viewers that in the following few days Mr. Ingram marketed it for a period of three months, the contracts for as many as nine weeks relating to kinemas in Liverpool and the immediate neighbourhood. The picture is due for release in October, as also is another Ideal special, "Jealousy." Following the distinctly favourable impression this film has created during its run in London, Mr. Ingram has received numerous inquiries from various parts of his territory regarding it, and when I called upon him the other day he had arranged contracts for dates for some time ahead.

Poor Meeting of K.R.S.

One of the all too rare occasions upon which Liverpool is honoured as the venue of a monthly meeting of the Lancashire Branch of the K.R.S. occurred the other day. The event took place in the Liverpool establishment of Pathé Frères, under the presidency of Mr. Frank Hill (general secretary of the parent body), but the attendance was of such a meagre character as to justify the claim that Manchester is a better meeting place than the Mersey City, certainly from the point of view of attendance. In fact, there were present, apart from three Manchester representatives and the chairman, the managers of only three Liverpool renting branches. "And," said one of the Liverpool trio concerned, "I had the experience of listening to a prolonged discussion upon matters relating almost exclusively to Manchester and—well, anywhere but Liverpool." Time was when there was a special Liverpool and District Branch of the K.R.S., composed of Liverpool men capable of dealing adequately with local affairs. They were men, too, who devoted much time and attention to the work, but, whatever be the cause—whether because of the amalgamation of the Liverpool and Manchester Branches, or for some other reason, is not quite certain—the Merseyside renting representatives who manifest any interest in the K.R.S. can now be counted on the fingers of one hand.

Where is that Joint Committee?

Months ago now I recollect there was a movement on foot which had for its object the meeting of sub-committees representing both the C.E.A. and local renting houses, with a view to discussing and, if possible, coming to a satisfactory arrangement concerning the much-vexed question of admission to trade shows. So far, however, nothing appears to have been done in the matter. Why not hold the meeting and endeavour to get the subject settled once and for all?

Coming Changes.

Various rumours are in circulation which, if they be true, will involve changes in management at several local kinemas. I hope to be in a position to give full particulars next week. Meanwhile I am informed that Mr. Weatman has severed his connection as manager with the popular Scala Picturedrome, Lord Street, Southport, and entered upon his new duties last Monday evening in a similar capacity at the Palladium, Preston, where he has succeeded that genial celebrity in the local picture world, Mr. E. ("Ted") Hereford Jones.

AN EXHIBITOR'S GUIDE.

We learn that First National's publicity department are busily engaged in preparing a booklet for the use of exhibitors which will serve as a guide to their forthcoming productions. The material is already in the hands of the printers, and is said to be of a particularly comprehensive nature, as well as being artistic to a degree. Copies are to be mailed to all showmen, and readers should keep a sharp look-out for this latest piece of informative publicity from First National.

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A Ray For Every Theatre Patron

Charles Ray's "A Tailor Made Man" has everything in it for any theatre audience.

A beautiful love story with the star in a new romantic role. Delicious and uproarious comedy. Many of the most thrilling action scenes ever photographed.

There is Ray as the humble worker—The bashful lover—The novice in high society in his first dress suit—As the budding business man.

A discouraged Ray—A dominant Ray—A fighting Ray—A winning Ray.

Book Now This Ray Feature Your Public Will Rush To See

Arthur S. Kane presents

Charles Ray

in

"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris in the United States of America

Direction Joseph De Grasse

ALLIED ARTISTS CORPORATION, Ltd.

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THE TWO SIDNEY COHENS.

M.P.T.O. President Protests.

WE were exceedingly pleased to receive this week a letter from Mr. Sidney Cohen, the newly appointed president of the Motion Picture Owners of America. Mr. Cohen writes as follows:

"We have just concluded our fourth annual convention, and under separate cover I have sent you a copy of my report as president of the organisation, a code of ethics the convention unanimously adopted for use in our industry, and some other matter pertaining to the sessions.

"Our organisation stands to-day bigger and stronger than at any time previous in its history, and the interest manifested on all sides in same augurs well for its continued growth and increasing power of protection for the independent theatre owners.

"We have been receiving your publication here regularly and enjoy its articles very much. We were sorry we had no representative of the British exhibitors with us at our convention, but hope that at our next convention we will have several, as we feel an interchange of thought and ideas on our mutual problems cannot but prove mutually beneficial.

"I just learned of a contemplated trip to Europe by a 'Sidney Cohen,' with whom I have been confused on numerous occasions through deliberate misrepresentations of his which have caused me endless annoyance and embarrassment. This 'Sidney Cohen' was in some way connected with the producing division of our industry here. He has travelled extensively through our country and Europe, stating he is the head of the Theatre Owners' Organisation, and only last week I was advised by Mr. Al Woods, our prominent theatrical producer, that this 'Sidney Cohen' had entered into negotiations with Miss Pauline Frederick with a view of placing her under contract with him, stating to her that he was president of the Motion Picture Theatre Owners of America. He has also made similar statements to others.

"I am sure you can realise what a position such actions place me in, and I hope, should Mr. 'Cohen' make any such misrepresentations on his contemplated trip to your country, that you will advise me of same so that I can avail myself of the opportunity of placing the party so misinformed aright. After one of Mr. 'Cohen's' previous trips to England, I was billed for some jewellery purchased in London by him. I have never been abroad as yet, although I hope to make the trip in the spring, and when I do, I would not want to have another person's actions or deeds accredited to me. I have been repeatedly billed for purchases he has made in the States, one tailor even going so far as to serve me with a summons for an unpaid bill of his, and it was only when he called on me personally and found that I was not the party who had purchased the clothes, did he release me from the summons. I have always been proud of the good name and reputation I have built up and have always guarded it carefully, and am sure you will appreciate the reason for my mentioning the other 'Sidney Cohen' in this way. I am particularly interested, moreover, in obviating the possibility of anyone transacting business with him believing he represented our organisation or was its president, as it would only reflect on the splendid body of men who compose our membership."

CONTRACT TROUBLES IN THE STATES.

The address of Mr. Cohen at the convention referred to above appears to have a very wide range of subjects and deals particularly with the subject of the uniform contract. There would appear to have been, from the copy of the correspondence that Mr. Cohen sends us, considerable discussion and conference with Mr. Will Hays on this contract, and we notice that the con-

(*Continued at foot of next column*)

(*Continued from previous column.*)

vention, which represented twelve thousand motion picture theatres throughout the country, unanimously rejected the uniform contract after fully discussing it. The clauses that are objected to in this contract are:

The clause containing the ownership by the distributing company of advertising accessories after the exhibitor has paid for them.

The clause requiring cash deposits.

The clause denying exhibitors the right to cut out any part of a film, even advertising matter skilfully worked in, objectionable scenes or political propaganda.

The clause requiring us to advertise the name of the producer and distributor in our paid newspaper advertising.

The cumbersome method of fixing play dates and the omission of any method of changing play dates.

The clause affecting the automatic rejection of applications for contract.

The arbitration clause, which attempts to deny our constitutional right to trial by jury, and to compel our members from California to Maine to arbitrate under the laws of the State of New York and under rules drawn up by the distributors.

It would therefore appear that America has her contract troubles exactly the same as we have over here, and the latest action of the M.P.T.O. means that there will have to be a fresh start made by the producers and distributors in getting this matter settled.

OUIDA BERGERE CORRECTS FALSE IMPRESSIONS.

OUIDA BERGERE.

OUIDA BERGERE, scenarist of "Peter Ibbetson," "The Eternal City," etc., comes forward in contradiction of newspaper statements of the week, which set forth, it is said, mistaken conceptions of the plan and purpose of the George Fitzmaurice Associated First National forthcoming film-version of "The Eternal City." It would seem that in a newspaper report of Press reception Miss Bergere was made to say that Sir Hall Caine's novel would be used on the screen as "combating Socialism."

In rebuttal Miss Bergere has this to say: "There will be positively no propaganda in the forthcoming screen version of 'The Eternal City.' Primarily, and all the time, 'The Eternal City' is a *love* story, and in Mr. Fitzmaurice's film version it will continue to be a love story. We are presenting Italy through its eternal city as that city is to-day—with its hero not the Socialist hero, whom Sir Hall Caine wrote into his book, but a hero representative of modern Rome, of Rome at a day when Mussolini and his work are current news and conversation. We are telling, first and last, a love story. We are not engaged in propaganda, whether for Socialist or Fascist."

Miss Bergere will leave next week for Rome to join her husband, Mr. George Fitzmaurice, who, with his company, has already started work on "The Eternal City."

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Review of Ne

All About This

SCENE FROM "DON JUAN."

Don Juan.

Striking interior and exterior scenes in lavishly mou nted picture.

RELEASED BY GRAHAM WILCOX.

Length, Seven Reels.

Release Date, Not Yet Fixed.

THE figure of Don Juan, made popular by Byron's daring poem, has come to be in most English minds a lithe, youthful, athletic figure, for, strangely enough, the creation has become identified physically with its creator. Thus the Don Juan of the picture under review, however satisfying to a Continental mind, may appear to some rather a heavy figure, for the actor taking the part is tall of stature and of more than average bulk, and when seen with the slighter feminine forms upon whom he would practice his amours, the contrast is the more striking.

The story follows the operatic version of the amorous adventures of Don Giovanni more closely than any other, and there is something of the exaggerated theatricality of the opera observable in many of the scenes. The film, however, is a fine example of the effective use of spacious sets, which are of a variety—one had almost said prodigality—that is striking. One of the most effective of these shows an apartment in which heavy curtains, descending to the floor from a height of nearly thirty feet, slowly open and reveal beyond a deep corridor bathed in light. Both outdoor and indoor scenes are on this large, impressive scale, a scale which at times reduces the giant Don Juan to quite ordinary proportions.

The story shows Don Juan arriving in the capital of the Duchy of Mondania, a vassal State of mighty Spain. He has been dispatched thither by the King of Spain, who suspects that his grandson, the infant Duke, is not being dealt with as he would wish by a crafty Regent and his wanton mistress. But Don Juan feels that affairs of State can wait where pretty women are, and he has no sooner arrived than he begins an intrigue with Lola, a dancing girl and expert knife thrower, a wild, passionate child of nature. Next he sees "the Saint," the court painter's daughter, in the cathedral, and resolves that she must also be a victim. He serenades her, and she is soon his prey. Next, in carrying on his court duties, he meets the Regent's mistress, and she, too, is soon his slave.

From these amours matters develop. Lola, anxious to save "the Saint" tries to warn her, but the infatuation of the latter has too tight a hold. The lover of Lola, jealous of the girl's attention to Don Juan, finds opportunity to poison "the Saint" and blame Lola. Then the Regent's mistress, spurned by Don Juan, pardons Lola if she will promise to kill the young Duke with Don Juan's knife, securing thus revenge upon him and a clear way for the Regent. She fails, but stabs Don Juan, who, making his way to his apartments, is met by the lover of "the Saint," who mortally wounds him in a duel.

Beautiful as the settings are, and rich as is the raiment of the chief characters, this feast for the eye is hardly enough to blind one to the fact that the movement in many places is rather cumbersome. Of the cast, apart from the massive Don Juan, Lola, with her gipsy-like features and lithe form, calls for special mention. Some of the scenes, too, are remarkably well composed, having quite an attractive artistic quality, one in particular of the girl, Lola, having all the quality of a reproduction of a Murillo painting.

It is upon its striking effects rather than upon its story that the success of the picture will rest, and those who find satisfaction in this feature of the production will accord Don Juan great praise.

SCENE FROM "LA TOSCA."

La Tosca.

Fine presentation of the title rôle by talented and beautiful Italian actress.

RELEASED BY GAUMONT.

Length, 5160 feet.

Release Date, October, 1923.

THE success of any presentation of Sardou's powerful story, whether as spoken drama, as opera, or as a photoplay, must always depend in very large measure upon the skill and artistry of the actress interpreting the title part, and in the film under review, an actress of striking ability and hand-

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w Productions.

Week's Pictures.

some presence in the person of Francesca Bertini has given a portrayal of this great dramatic character as great in its way as those of the eminent English and Continental artistes whose names are associated with it upon the stage. Her imperial bearing in the earlier scenes and her interpretation of nervous terror, hatred, loathing, indignation, and at length despair, mark her work here as a very fine bit of screen acting, and her portrayal of the part was almost entirely without blemish, and eminently praiseworthy.

The picture, too, has been well produced. The slow-moving procession in the cathedral scene is well peopled and moves with a solemn grandeur that might be imagined to be the real thing. The producer, too, has used his lights in places with real effect, as, for instance, in the scene showing Scarpia's death, where a cold light from an opened casement picks out the features of the dead man and his slayer, La Tosca. In another scene, that of the cell of Cavaradrossi, an almost equally good use has been made of shadows of people passing the window of the cell, which are reflected upon the blank wall. The weakness of the picture is in its sub-titles, and here and there the necessity of getting the story within the compass of five reels has meant cutting, by which parts of the story have been omitted. The picture, however, is one that is too great to be seriously marred by these small matters, and it preserves the strength and dramatic intensity of the story in a remarkable manner.

Of course, "La Tosca" is a tragedy, with the death of the singer and her lover making the great climax, and one would not have it altered were the whole world to demand that its tragedy should be toned down, for the play marches solemnly on, and to provide a happy ending would be farcical and spoil the whole thing. Its story may be recalled briefly. La Tosca, a beautiful Italian singer, is passionately in love with Mario Cavaradrossi, an artist and a Republican, who effects the escape from his dungeon of Count Angelotti, giving him harbour in his villa. Scarpia, chief of police, is furious at his escape, and suspecting the painter traps him through La Tosca and tortures him in an effort to make him confess. He holds out, but La Tosca, unable to bear his moans, tells of the whereabouts of Angelotti, who poisons himself to avoid capture. Scarpia condemns Cavaradrossi to death, and makes the physical possession of La Tosca the condition of her lover's escape, promising to see that the muskets of his executioners are loaded with powder only. She accepts, but her soul revolting against Scarpia, she stabs him and rushes out to her lover's cell, afterwards proceeding to the place of execution to claim his living body. But Scarpia has tricked her, and her lover is dead, and in despair she flings herself from the battlements.

For patrons who like strong fare, this picture is a most attractive feature, and in spite of having been cut here and there, the film presents a story that does not greatly suffer. It is a reminder of the debt owed to its great originator Sardou, and stands out as a really fine picture.

SCENE FROM "TRAPPED IN THE MINE."

Trapped in the Mine.

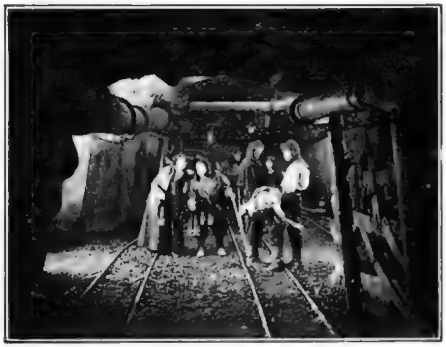
Magnificently acted production with intensely thrilling scenes laid in the depths of a coal mine—a real showman's picture.

RELEASED BY GRANGERS EXCLUSIVES.

Length, 6,000 *feet*.

Release Date, *November*, 1923.

PROBABLY the most arresting factors in the picture which Grangers screened to the trade on Wednesday are the absolute originality of the story, the dramatic and intensely thrilling scenes laid in the depths of a coalmine, and above all the extraordinary power of its acting. With three such factors small wonder is it that "Trapped in the Mine" can be confidently recommended as a great showman's attraction and a picture that will undoubtedly bring much money to the pay box. "Trapped in the Mine" is a story which from the moment it is thrown on the screen is gripping in its intensity and develops into scenes of extraordinary excitement when we come to the explosion in the mine and the wonderful manner in which this is worked up to a thrilling climax. It has the advantage of a clearly-told and exceedingly dramatic story delineated by a cast that give an absolute faultless performance. Seldom has there been seen on the screen such a



SCENE FROM "TRAPPED IN THE MINE."

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REVIEW OF NEW PRODUCTIONS—*Continued*

really dramatic portrayal as the principals in this great picture give us.

Directed by a master producer, this picture certainly introduces to us some of the most thrilling scenes of an explosion in a mine, and the consequent results of fire, that have ever been attempted in a motion picture. The producer, Mr. Karl Grune, has left nothing to chance in the production of this photoplay as most of the scenes are actually laid in the bowels of a mine, whilst the atmosphere is apparent throughout the picture. One can say that the production of this picture is a masterly effort on the part of the producer, who, it is easy to see, has imagination, and has accordingly given us a great photoplay. He has been fortunate in securing powerful support in the delineation of the principal characters, Eugene Kloepfer giving an extremely fine performance, whilst Liane Haid is not only exceedingly beautiful, but portrays a difficult character with remarkable success. The story is simple but contains all the elements of real drama. Briefly, it is as follows:

Shifts are being changed at the mine and Thomas, on his way home, is led aside by his dog, who has discovered lying by the roadside a new-born baby and its mother. She is a girl whom her father has turned from the house upon discovering her approaching motherhood. The young man secures help and takes her to his parents' home. Time passes and the two marry, and on the wedding day the bride sees, at the dance which follows, George, the father of her child. Her husband sees this man attempt to embrace her, and filled with jealousy, takes her home, but ignores her. The former lover is the husband's new foreman and takes advantage of the husband's absence to renew his attentions. After finding him at his house he pursues him to the mine, and the shaft having been descended, the foreman, endeavouring to escape, stumbles, and his lamp exploding the mine is soon on fire. Finding his route blocked George turns, and meeting Thomas on a narrow ledge they struggle with the result that the former is thrown stunned on to a ledge below. Recovering, he finds himself imprisoned, and after several efforts he sinks back unconscious.

Rescuers have made the descent, and among them is the girl, who reaches her husband just before another explosion takes place, which, although it leaves them safe, imprisons them and a pony in a small space where the air is soon insufficient. The time has arrived for explanations, and after a time, attracted by the stamping of the pony's hoof, the rescue party is successful in forcing an entrance. The husband and wife, with their difficulties removed, turn their faces to the light, confident in their new hope and their strengthened affection.

The great scene in this picture is the explosion in the mine and the fire which breaks out immediately afterwards. This is very realistically done and the whole of these scenes could not possibly be improved upon. We see the actual explosion, the pit props giving way and the roof falling in in many places imprisoning the workers. The scenes at the pit head are portrayed in masterly fashion and make a great finish to the picture. Excellent as these scenes are they are but natural incidents in a story which is composed of good melodrama and is acted so naturally that the whole picture goes with a swing from start to finish.

Liane Haid, as the miner's wife, gives a performance that places her in the forefront of screen actresses. Throughout the whole of the picture she is convincing and never overdoes her part. Playing opposite is Eugen Kloepfer, whose portrayal of the character of the miner is masterly in its conception. Here is a great piece of acting in a picture that is remarkable for its histrionic talent. As the big, silent miner with a simple mind, Mr. Kloepfer's performance is deserving of the highest praise. Each character in this production seems to fit in, and the result is its success on the screen.

"Trapped in the Mine" is a picture that will go in any hall, and will have particular success in such districts as Lancashire, Yorkshire, the North and South Wales. It is a real showman's attraction.

Motherhood.

Nazimova and Richard Barthelmess in a remarkable film of Motherhood's condemnation of war.

RELEASED BY REGENT FILM COMPANY, LTD.

Length, 5,000 *feet.*

Release Date, *November*, 1923.

MOTHERHOOD is a theme which can never fail in its appeal, and this film is remarkable not only for the grip it exercises over human emotions, but for the bold illuminating sub-titles which make a scathing condemnation of war from a woman's point of view.

Nazimova, as Joan, is received into the home of a mother who has four sons and a daughter; Joan becomes affianced to the eldest son, and the joy of this wonderful happy country

SCENE FROM "MOTHERHOOD."

home is suddenly disturbed by the advent of war. Joan and her man are married the day before he and two of his brothers answer the war drums roll-call, leaving the youngest son and the sister with Joan to look after mother and home. Some months elapse when Joan realises she is soon to be a mother, but the light of joy is quickly dispelled by the youngest son being summoned to the colours.

A very fine exterior scene is shown of all the "girl war-brides" and womenfolk of the village congregated to hear the first news from the front announcing a victory which is cheered by all until the casualty list is read out, amongst whom is Joan's husband and his brother. Joan's spirit is fired with the horror and tragedy of war, which calls forth questions and the rebukes that "war is man's work and that women are but machines for producing sons to be used in warfare to kill others mother's sons."

Joan is imprisoned for her remarks, but on learning that the War Minister is to pass through the village she escapes from prison and calls together all the women of the village, who hold up the car of the War Minister and beg of him to

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REVIEW OF NEW PRODUCTIONS—*Continued.*

return to the women their husbands and sons, otherwise they, the women, would raise a revolt which would spread all over the world. "The world must be safe for the sons of to-morrow, never again should the whim of a politician plunge his country into the maelstrom of destruction and insensate war." The War Minister gently but firmly brushes aside Joan's arguments, whereupon Joan shoots herself so that she may not produce a child to be sent to the shambles of war. Her dead body is raised on high by all the women present so that her act may be taken as a symbol of woman's condemnation of war.

The photography in this picture is excellent throughout, and the acting of Nazimova, as Joan, and Richard Barthelmess, as the youngest son, is exceedingly well done, although at times the close-ups of Nazimova are by no means pleasing to the eye. Gertrude Berkeley, as the mother of the four sons, renders an excellent characterisation of a mother who lives solely for her sons and home, and the scene between her, Joan, and the sister, when the mother is told of the death of her two sons, is one of the most impressive scenes possible.

This film is by no means a propaganda film, and it should be clearly understood that no particular war or country is referred to. It is but a woman's claim for the safeguarding of humanity.

Hungry Hearts.

Picture with very little story, but quaint Jewish characters.

RELEASED BY GOLDWYN.

Length, 6,600 *feet.*

Release Date, Not Yet Fixed.

IT is difficult to know from which angle this film should be approached. As an artist's sketchbook of New York Jewish types, made to move among the squalid surroundings of the Hebrew quarter, it has much to commend it, and Sopkin, the Yiddish butcher, Gedalyeh Mindel, the shirt factory foreman, and Rosenblatt, the rack-rent landlord, are amusingly quaint characters. As propaganda against landlords it may have a place, especially as in England there exists a certain resentment against them as a class owing to the shortage of houses. But as a photoplay it has no story to tell beyond suggesting that the hearts of those living in unattractive surroundings are hungry for beauty in and around their homes, and it may thus be doubted if that is strong enough motive to make it a popular offering.

Abraham Levin, when the story opens, is a saintly, unpractical old Hebrew teacher in Russia in 1910, suffering persecution at the hands of the Tzarist officers. So he, his busy wife, Hanneh, Sara, his daughter, and the other three children emigrate to America, having been lured thither by a highly-coloured letter sent over by Gedalyeh Mindel, formerly the village water-carrier. When the family arrives in New York, Abraham goes into business, but, reading the Talmud instead of attending strictly to business, he returns home with three dollars, having started out with five. Sara gets a situation in the shirt factory, and Hanneh does laundry to turn in an honest shilling. The whiteness of her employer's kitchen awakens in her the desire for less dingy surroundings, and she paints their tenement room white, and calls her neighbours in to admire.

But she has reckoned without Rosenblatt, the landlord, who, when he sees it, doubles the rent. Thereupon Hanneh goes crazy, attacks the white painted plaster with a chopper, and damages it so seriously that Rosenblatt brings her before the judge. American law must differ from British, for the judge dismisses the case against her, and fines Rosenblatt twenty-five dollars for contempt of court, because the latter becomes indignant at the decision. In the last scene the Levins are seen in the country inhabiting a bungalow, where live Sara and her husband, a young lawyer and nephew of Rosenblatt.

Sub-titles in this picture are bright, especially the quaint English of spoken parts. All the characters are well taken, and the photography good. It is, however, the lack of story that is the chief weakness.

SCENE FROM "HUNGRY HEARTS."

The Forgotten Law.

Weak story which relies on exaggerated pathos of parted mother and child for attraction.

RELEASED BY PATHE.

Length, Two Reels.

Release Date, January 14, 1924.

THE feminine side of an average kinema audience may find in the exaggerated pathos of the mother and child forcibly separated something more appealing than the average man can discover in this picture, but, apart from this, there is not much that the story has to tell except that two brothers may be almost diametrically opposite in temperament, and one is attracted to the careless, free-living Victor Jarnette of Jack Mulhall rather than to the stern, somewhat sinister Richard Jarnette of Milton Sills.

Owing to Victor's careless life, he and Margaret, his wife, quarrel, and the husband takes advantage of an old law to will his child to his brother after his death. The ink on the codicil is hardly dry when he is shot by someone whom the brother, Richard, believes to have been his wife, Margaret. When the will is read Richard takes the child away, and only allows the mother to visit it at intervals. Eventually, however, he learns that his brother's death was the result of an attack by a woman he had wronged, and he apologises to Margaret for his harshness and marries her.

Of course, a great deal is made of the child crying for her mother, and hugging her portrait, and of the mother yearning for her child, but the prolonged emphasis of this side of the picture becomes more than a trifle tedious, and there is little else beside this to hold interest tightly. It is stated that the novel upon which the film is based secured the repeal of the old Carolean law upon which the play hinges, and thus its non-existence at the present moment causes the photoplay to become less important than would otherwise be the case.

Photography and settings of the picture are worthy of note, the beauty of some of the latter being enhanced by the effectiveness of the camera work. These qualities, however, are not sufficient by themselves to overshadow the story's weakness.

(Reviews continued on page 54)

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"ALL RECOR

IN NEW YORK

The American PROOF

RUPERT HUGHES GREAT ROMANCE OF LIFE IN THE MOTION PICTURE STUDIOS OF LOS ANGELES.

CAPITOL THEATRE
BROADWAY - 50TH - 51ST STREETS
NEW YORK

BOOK STATEMENT

State of New York, ss.:
County of New York,

EDWARD BOWES, being duly sworn, deposes and says that he is Managing Director of the Capitol Theatre, New York City, and that

On Sunday, April eighth, opening day of RUPERT HUGHES' "SOULS FOR SALE", there was actually paid at the box office for admissions the sum of $13,677.50.

That said sum so paid exceeds by $545.00 the next highest gross receipts for any one day in the history of the Capitol Theatre.

Edward Bowes

Sworn to before me this 9th day of April, 1923.

Result of the Special Presentation at the CAPITOL, NEW YORK.

Souls for

GOLDWYN Limited, 12, Great

A Goldwyn Picture

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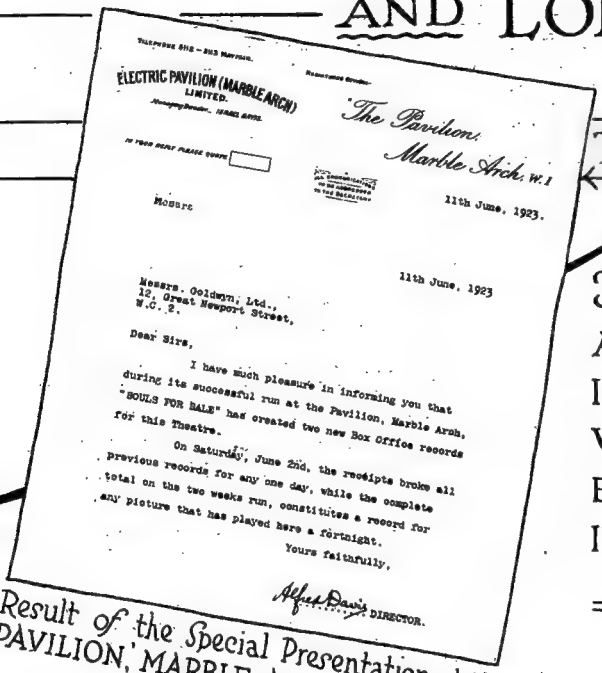
DS BROKEN"

AND LONDON, by



ELECTRIC PAVILION (MARBLE ARCH) LIMITED.

The Pavilion, Marble Arch, W.1

11th June, 1923.

Messrs

11th June, 1923

Messrs. Goldwyn, Ltd.,
12, Great Newport Street,
W.C.2.

Dear Sirs,

I have much pleasure in informing you that during its successful run at the Pavilion, Marble Arch, "SOULS FOR SALE" has created two new Box Office records for this Theatre.

On Saturday, June 2nd, the receipts broke all previous records for any one day, while the complete total on the two weeks run, constitutes a record for any picture that has played here a fortnight.

Yours faithfully,

Alfred Davis DIRECTOR.

The British PROOF.

35 FAMOUS STARS AND DIRECTORS IN A FILM WHICH WILL PULL IN EVERY PICTUREGOER IN YOUR DISTRICT.

Result of the Special Presentation at the 'PAVILION,' MARBLE ARCH.

Sale

Newport Street, London, W.C. 2.

A Goldwyn Picture

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REVIEW OF NEW PRODUCTIONS—*Continued from page 51.*

Little Miss Nobody.

Film which reflects the humour of a stage comedy of some years ago.

RELEASED BY BUTCHER'S.

Length, Five Reels.

Release Date, Not Yet Fixed.

IT is a remarkable thing that while tragedy and serious drama remain more or less fixed, so that what appealed to men in past generations appeals to them to-day, this does not hold of comedy, and what tickled the risibility of men only a few years ago often ceases to do so to-day. One is tempted to this reflection by the film, "Little Miss Nobody," which was trade shown in London last week. As a musical comedy at one of the principal London theatres some years ago it was a success. To-day much of its humour is outworn, so that it

SCENE FROM "LITTLE MISS NOBODY."

is only at times during the later stages of the film that one is more than mildly amused. As a matter of fact, the first two reels are heavy and slow, and fail to evoke a response from beholders, and although later the comedy becomes more brisk, it seemed that it had lost considerably by being deprived of its natural accompaniment of speech and song.

Gussie Stilton returns to his Scotch castle home with the news that he is engaged to a music hall dancer, and thus administers to his portly and proud mother something in the nature of a shock. She seeks the advice of old Dominie Crockett, minister and confidential adviser of the household. He suggests taking the attention of the young Stilton from his music hall lady by the presence of other young ladies, and Lady Stilton invites the Earl of Cripplegate and his three daughters to stay, and with them the dominie's daughter, Elsie—the little Miss Nobody—who is governess in the Cripplegate home. Cripplegate declines the invitation, and Lady Stilton goes abroad with her daughter, Violet, and Gussie, leaving at the castle her impecunious nephew and the dominie.

The dominie becomes a victim of the nephew's rosy-coloured betting prospects, and as a result loses the money entrusted to him for household expenses. His daughter arrives alone and, finding out their penury, advertises for paying guests, with the result that Joe Potter takes down the music hall trio of which Gussie's lady-love is a member. They behave vulgarly and shock the Scotch servants, and in the middle of it all her ladyship returns. The guests pretend to be the Earl of Cripplegate and his three daughters, and the rest is dancing and love-making until the real Earl turns up and the bubble is burst. Little Miss Nobody has formed an alliance with Guy Cheviot, the nephew, and the love match with which every film likes to close is thus provided.

Flora le Breton makes the most of the part of Little Miss Nobody, but the character and situations do not give her the scope which she needs. The same may be said of Sydney Paxton as the Dominie, although here and there he gets into a situation where his talent has an opportunity of getting expressed in his best manner. Ben Field has the best comedy part, and burlesques the Earl in grand style. The end is somewhat abrupt, and it is here that one misses the musical finale.

A gathering whose laughter is easily excited will find this quite fair entertainment, but more exacting audiences may be disappointed.

Syncopated Picture Plays.

An attempt at burlesque, with little humour to commend it.

RELEASED BY BUTCHER'S.

Length, 2,000 feet.

Release Date, Not Yet Fixed.

THERE is, beyond doubt, very good material for burlesque in the variety of hyper-super-films with which the public is just now being glutted, but after viewing the efforts in this direction of the producer and players of Butcher's Syncopated Picture Plays, one is forced to the conclusion that it would be advisable either to allow such attempts to be carried out in the country from which the pictures in question originate, or to leave burlesque very severely alone.

The audience at the Shaftesbury Pavilion last week was treated to two of the efforts which have been evolved from the syncopation, in one case of three Griffith pictures and in another from what the synopsis calls the "transpontine melodrama." As far as the first film, "One Excited Orphan," is concerned, for the picture-goer to understand it at all, the exhibitor must presuppose a knowledge of "Way Down East," "Orphans of the Storm" and "One Exciting Night," on the part of his audience, in which case the crudity of the picture and its utter absence of humour will very soon be apparent to them; or, should his patrons not have seen these films, not only will they appear to be lacking in humour, but the attempted burlesque amalgamation of the three stories will be absolutely incomprehensible to them.

The second film, "Stung—by a Woman," might have had possibilities if the repetition of the same gags, merely for the sake of padding out the picture, had not rendered it wearisome in the extreme. The story purports to be a skit on the old "beauteous-maiden-poor-lover" theme, with a rich rival hovering in the background, but although the cast includes Queenie Thomas, Mrs. Hayden Coffin and Peter Upcher, very little has been made of it, the direction being poor and the sub-titles merely fatuous.

These films, of which there are six, may find favour with halls that cater for the less intelligent type of picture-goer, but exhibitors who have a more cultured audience should certainly view the films for themselves before booking.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Brass.

Sympathetic acting by Irene Rich and Monte Blue the chief features of a very ordinary story.

RELEASED BY F.B.O.

Length, 6,800 *feet.*

Release Date, *November* 10, 1923.

THE quiet wistfulness with which Irene Rich imbues the character of Mrs. Grotenberg, the foster-mother of the small boy of the unfortunate marriage, and the more stolid but still expressive tenderness of Monte Blue, as the deserted husband, lift what is otherwise little more than a photographic record of commonplace domestic events into a higher plane, and give to it whatever it possesses of attractiveness. A cynic might speak of it as a super-Stopes film, as its

SCENE FROM "BRASS."

moral is that of the need of "marriage control," a warning against the thoughtless yoking together of unsuitable partners in matrimony, and its title derives from the idea that what was taken for pure gold—the character of the wife—turned out in the end to be a baser metal.

Philip Baldwin (Monte Blue) falls in love with and marries Marjorie Jones (Marie Prevost), a gay, vivacious, irresponsible girl. He leaves his father's farm for San Francisco, and, with his school chum, Wilbur Lansing, he dreams of the fortune to be made in real estate speculation. Meanwhile his wife pines at what she calls his neglect. For Marjorie would rather be where people are gay than to stay home night after night. The intrusion of Mother Jones in their domestic affairs proves irksome, and they rent a flat where a Mrs. Grotenberg (Irene Rich), a trained nurse, also lives. In time the couple are blessed with a baby. Marjorie, however, continues to rebel at domestic responsibilities, goes off with a gay crowd, and finally leaves her husband for ever. The deserted and broken-hearted Philip engages Mrs. Grotenberg to care for his baby, and concentrates on his business affairs.

Secretly, Mrs. Grotenberg learns to love Philip. He does not suspect her love until Lucy, his sister, introduces her charming friend, Leila Vale, and tells Mrs. Grotenberg not to stand in her brother's way. The nurse prepares to leave. Philip surprises her, and is about to propose when Wilbur Lansing arrives and carries him off to a business meeting. Marjorie has re-married and separated again. She returns to Philip for another chance, and Mrs. Grotenberg self-sacrificingly goes away, leaving a note of explanaton. But Philip, alone with his child, waits patiently, knowing that Mrs. Grotenberg will eventually return to him.

In the earlier part of the picture, where the lives of the farm folk are seen, there are some beautiful shots of country scenery, and some fine soft photography in places which produces excellent effects. These and the work of the two artistes mentioned earlier are the features upon which one looks with satisfaction where so much is mediocre. The picture has a good cast, which includes Marie Prevost, Harry Myers, Frank Keenan, Helen Ferguson, and Miss Dupont, but there is so little for them to do that their work remains undistinguished, except, perhaps, the pettishness of the first-named. Judicious cutting might perhaps effect an improvement, but it could not impart to the picture something that is lacking—a story with a really dramatic interest.

The Gentleman from America.

A brisk, irresponsible adventure comedy which will make an attractive program item.

RELEASED BY EUROPEAN.

Length, 4,600 *feet.*

Release Date, *December* 10, 1923.

THIS film is not one that its author wished to be taken seriously, for its atmosphere is one of extravagant adventure, where one does not take heed to probabilities or improbabilities. It is acted throughout in the same spirit, and one has to admit that, granted the audacity and resourcefulness of the character that "Hoot" Gibson impersonates, it does not appear too improbable. It is just a slight, light, little comedy-

SCENE FROM "THE GENTLEMAN FROM AMERICA."

adventure, bounding briskly on, skimming lightly over thin ice, and making no demand upon the concentration of mind, nor insulting the intelligence. It thus provides any program with an attractive item with which exhibitors and patrons will be pleased.

The time is after the armistice in France, and two soldiers serving in the Army of Occupation are given a furlough. With money won at gambling they have enough to take them to Paris. They board the wrong train and land in Cardonia, a principality of Spain. The hero gets himself mistaken for a desperate bandit—at the same time falls in love with the prettiest senorita in Cardonia. After a series of exciting adventures he saves her from a marriage with the villain, finds she is the daughter of a Grand Duke, and he becomes assistant ruler of the kingdom. In the excitement, however, he forgets that he still has a regimental number, and only realises the fact when a couple of "M.P.'s" arrive on the scene to bring him back to a military cell. He leaves his bride with the excuse that General Pershing has called him back to take charge of the army, but that he will return as soon as he gets the affairs in such shape that he can turn them over to an assistant.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Pillars of the Turf.

A first-rate attraction for audiences who follow the sport of kings.

RELEASED BY BUTCHERS.
Length, 750 feet.
Release Date June 25.

A SERIES of short stuff pictures that is very sure to commend itself to exhibitors whose patrons follow the turf (and under that category can be placed 90 per cent. of the picture-goers in this country) is being put out by Butchers Film Service under the title of "Pillars of the Turf." This series, one of which was shown at the Shaftesbury Pavilion to the trade last week, give some very interesting and informal views of both human and equine personalities in the racing world. The sub-titles are informative and to the point, and, assuming that the five other films are up to the standard set by the one which was trade shown, they should prove an acceptable booking in most halls.

The Custard Cup.

A picture not worthy of the genius of Mary Carr.

RELEASED BY FOX.
Length, Seven Reels.
Release Date, September 10, 1923.

IT will be a matter for real regret if the reputation which Mary Carr has justly gained by her sincere acting in earlier and better films is jeopardised by this film being boomed as a Mary Carr picture. Relying on the success of "Over the Hill" (in which she had a part in which she could do herself justice) any exhibitor may be tempted to book "The Custard Cup" without seeing it, and thus secure for himself profound disappointment. For the picture is a poor vehicle for the particular style of acting in which Mary Carr has excelled. To be frank, it is a hotch-potch of scenes having no strong thread to hold them together, and one would not have been surprised at the introduction of any outlandish scene before the end.

The burning of the pleasure steamer is thoroughly well done, and the lurid glare of the fire and the dropping off of the holiday-makers into the water make for a fine cumulative effect, but this had very little to do with the story, and the descent of an aeroplane driven by a policeman, which effected the rescue of some of the passengers, seemed far-fetched in the extreme.

"The Custard Cup" is a collection of tenements in which lives Penzie, a widow. She takes in washing to support her small adopted sons, one of whom brings home a rough, tomboy girl who had fought with him on the dump. The rest of the story deals principally with the children's escapades and the dealings of some crooks in the tenements who are trying to pass counterfeit notes. They implicate Penzie, who is innocent, but she is eventually exonerated and marries the man who captured the crooks.

The telling of the story occupies seven reels and the action ranges from comedy of the slapstick variety, through crook drama to the thrills of the steamer on fire. There is an attempt in the sub-titles to provide humour, but except in a few instances it is singularly drab stuff. There may be some rather uncritical audiences who will accept the picture and even laugh at the sub-titles and the not very refined activities of the vulgar tomboy, Lettie (vigorously acted by Miriam Battista), but the public which found the pathos of Mary Carr's former vehicles a gratifying bit of screen emotion will not hesitate to pronounce their deep dissatisfaction with "The Custard Cup." With the limited opportunities she has Mary Carr does her best, but the picture never demands of her that deep note of pathos which she has exhibited elsewhere.

Previous to the screening of this seven-reeler, an attractive little item was shown in which the actors were all animals—dogs and cats and chickens. Assisted by some clever sub-titles the picture made quite an attractive little drama.

The Face in the Fog.

An ingeniously worked-out story with strong parts for Seena Owen and Lionel Barrymore.

RELEASED BY FAMOUS-LASKY.
Length, Six Reels.
Release Date, December 24.

THE latest Lasky offering is a highly melodramatic production, contains some thrilling scenes, tense acting, and fine photographic effects. In spite of the story being somewhat far-fetched, interest is aroused at the beginning and kept till the end.

The face in the fog is that of a man who is shamming blindness. Actually he is the servant of an aristocratic Russian family, who have entrusted their jewels to him to take over to America at the time of the revolution. The jewels are contained in the handle of his crutch. He is followed by Bolshevists, who attack and kill him with his own crutch. When

SCENE FROM "THE FACE IN THE FOG."

the police arrive part of the crutch has been carried away by Dawson, a reformed crook. A detective suspects Dawson, but can find no evidence against him. As a matter of fact, the "blind" servant had slipped the jewels into Dawson's pocket during the scrimmage, and he, later, had hidden them in a safe in the wall. The Bolshevists track down Dawson and force him to tell them the combination of the safe. On trying to open the safe, however, they are held rigid by the action of a powerful electric battery until the police arrive.

Meanwhile, two Russian aristocrats succeed in reaching America. One of them is Count Alexis Orloff and the other a Grand Duchess, with whom he is in love. The latter's parents owned the jewels, and their daughter swore that she would never return to Russia without them. But Dawson hands them over to the Government, which claims them on the ground that they were smuggled into the country. The Grand Duchess is deprived of the family heirlooms, but marries the Count nevertheless.

This picture, though not a "super" Lasky, is well produced, and acted with wonderful spirit and cleverness by a talented company, at the head of which are Seena Owen and Lionel Barrymore.

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Personally Directed by EDWIN CAREWE

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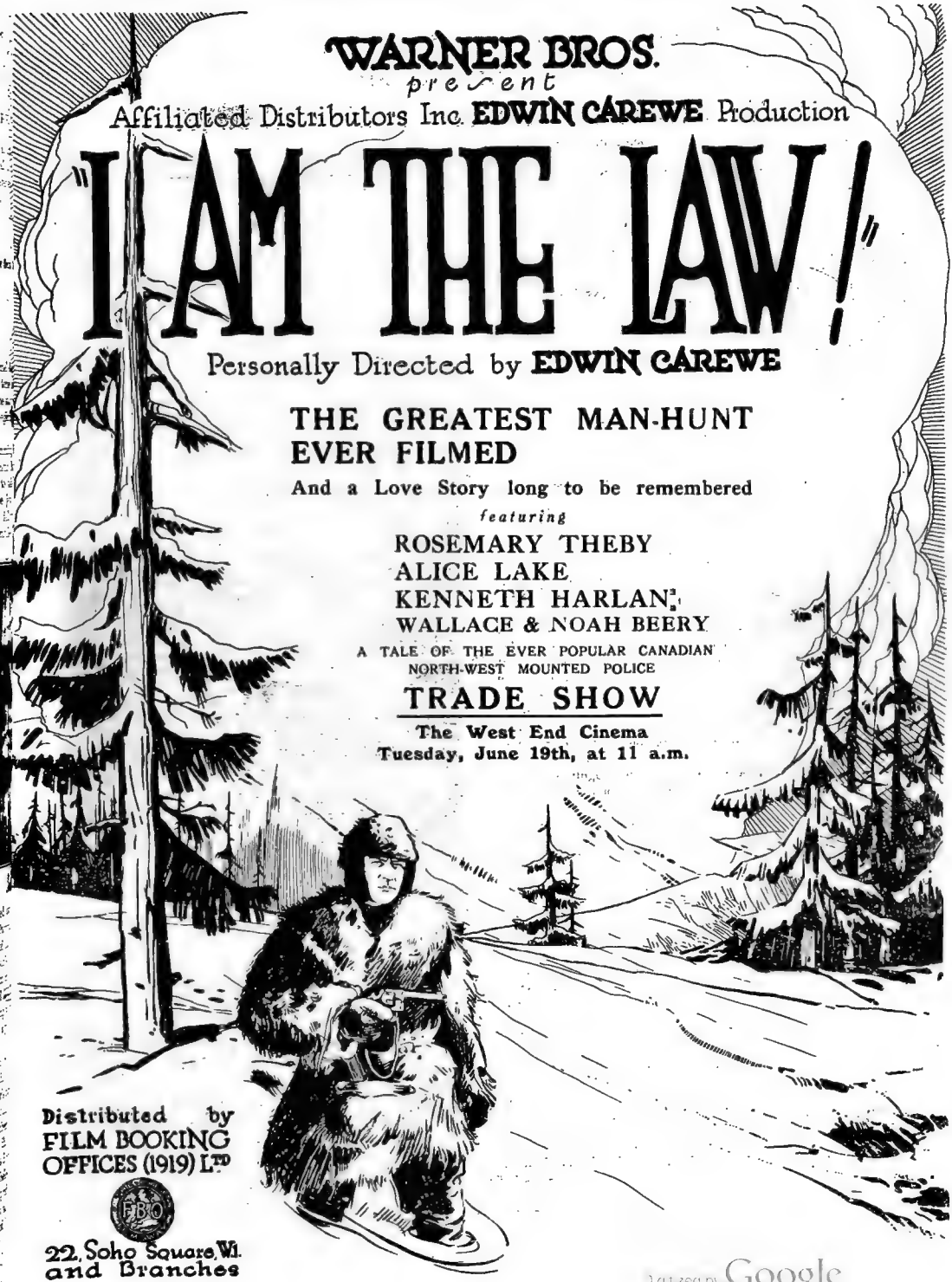

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WALTURDAW'S NEXT TRADE SHOW.

Scenes from "Catherine the Great," a spectacular drama of Eighteenth Century Russian history, which the Walturdaw Co., Ltd., will present to the trade at the Shaftesbury Pavilion next Monday, June 18.

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A Sparkling Comedy of
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Klein Rogge, who played

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that beautiful actress,

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the Days of Queen Anne,
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NEWS AND NOTES FROM NEWCASTLE.

(From our own Correspondent).

BOTH renters and exhibitors appear to have struck a bad patch just now. Many of the latter are complaining that they are unable to make ends meet, and business with the former is moving rather slowly. June is not considered a good month with the trade from a business point of view on account of the holidays, when people go further afield and are inclined more for open-air amusements than the movies. Then holidays mean loss of wages to the workers in most cases, and this reflects on the entertainment caterers for a period following the holidays. But perhaps the greatest factor at the present time is the scarcity of money through lack of employment, as the shipbuilding industry, upon which the district largely depends, is anything but brisk. Now the slump has been accentuated by the strike of boilermakers, which has been in progress for about five weeks, and is greatly affecting other trades.

Death in a Picture House.

There was a sad affair at the Vaudeville Picture House, Walker, on June 5. William Smith, 36, of Mitchell Street, Low Walker, went into the hall to see the show, and while waiting for it to begin had a seizure and died in a short time. At the inquest, held on June 7, the medical evidence showed that death was due to angina pectoris, and a verdict to that effect was returned.

First Appearance.

Margaret Leahy, the protégée of the Talmadge sisters, selected as a type of English beauty, was lionised when she visited Tyneside after being declared the winner of the beauty competition. She has performed in a production for the screen entitled "Three Ages," which, I understand, has been secured by F.B.O., and the local manager, Mr. Sidney Wynbergen, informs me that Miss Leahy will pay a visit to Newcastle when the film is screened for the first time to the public in the territory.

Harold Lloyd's Latest.

"Safety Last," Harold Lloyd's latest comedy, has aroused much interest among the showmen, and there was a much larger attendance at the trade show arranged by Mr. C. Christianson, of Northern Mutuals, than has been customary at trade shows for some time past. There were also numerous inquiries regarding bookings. "Whom the Gods Would Destory" is a feature that is bringing business for Northern Mutuals, and the dates for it are rapidly booking up.

Walturdaw Accessories.

At the local office of Walturdaw's I learn that the accessories department had got busy again. At present a contract is being carried out at the Elite Theatre, Middlesbrough, for fitting up the place with machinery, etc. On the film side a fair amount of business is being done. Their next big production will be "Catherine the Great," to be screened to the trade on June 26.

Many Bookings.

Mr. J. G. Middleton, local manager for Famous-Lasky, is highly satisfied with the way in which "To Have and to Hold" has caught on with the showmen. He states that he has secured a good many bookings for the film.

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AT YOUR THEATRE

IF YOU USE

The PAXMAN LIGHT FILTER

(of Chance's Crooke's Glass)

"CLOSE-UPS" NATURAL AS LIFE.
CLEAN-CUT OUTLINES.
DETAIL INTENSIFIED.
GIVES A RICHNESS, SOFTNESS, AND
WARMTH THAT ARE DELIGHTFUL.

Price: Single Aperture, £2 10s. 0d.; Double Aperture, £3 3s. 0d.

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BE THE FIRST IN YOUR TOWN.
ADVERTISE IT AND INCREASE YOUR PATRONAGE.

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"IDEAL" Announce Another of their

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New Series of MASTER PICTURES

"the Mighty"

Exhibitors are cordially invited to the TRADE SHOW

at the

New Gallery Kinema

on

Wednesday, July 4, at 11-30.

A TALE OF THE GREAT

In the Snares of the Beautiful.

A FIRST-CLASS DRAMATIC ATTRACTION.

IDEAL FILMS Ltd., 76/78 Wardour St.

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Abridged Prospectus.

This Prospectus has been duly filed with the Registrar of Joint Stock Companies.

The Subscription List will be open on the 12th day of June, 1923, and will close on or before the 12th day of July, 1923.

Kinema Improvements Limited

(Incorporated under the Companies Acts, 1908-1917).

AUTHORISED CAPITAL - £30,000

Divided into 30,000 Shares of £1 each.

OF WHICH

15,000 will be issued as fully paid in respect of the purchase consideration and 15,000 are offered for Subscription at Par

PAYABLE AS FOLLOWS:

5s. per share on Application, 5s. per share on Allotment, and the balance in calls of 5s. per Share on intervals of not less than two months.

The Company has no Preference, Founders or Management Shares.

DIRECTORS.

HENRY JOHN HILL, of 20, Copthall Avenue, E.C.2, Company Director (*Chairman*),
Lt.-Col. SYDNEY THOMAS HAYLEY, of 80, Wardour Street, W.1.

BANKERS.

STANDARD BANK OF SOUTH AFRICA, LIMITED, 10, Clement's Lane, E.C.4.

SOLICITORS.

GEDGE, FISKE & GEDGE, 10, Norfolk Street, Strand, W.C.2.

AUDITORS.

SINGLETON, FABIAN & CO., 27, Clement's Lane, E.C.4, Chartered Accountants.

SECRETARY AND REGISTERED OFFICE.

JOHN FRASER RUTHERFORD, 80-2, WARDOUR STREET, W.1.

PROSPECTUS

THE COMPANY has been formed for the objects set out in its Memorandum and Articles of Association, and in particular to acquire from Bioscope Improvements, Limited, a Company registered in the Transvaal, and whose registered office is at Johannesburg, the Patent Rights for the countries mentioned below, and to manufacture and exploit the sale therein of the machines known as:—

(1) "THE WAY NON-REWIND DEVICE,"
(2) "THE WAY SPROCKETLESS PROJECTOR,"

the inventions of Mr. Edward J. Way, M.Inst.C.E., M.I.Mech.E., F.I.C. (England), etc., etc., Consulting Engineer, of Johannesburg, Transvaal.

The countries for which the Patent Rights have been or will be acquired include Great Britain, France, Germany, Australia, Austria, Belgium, Ceylon, Czecho-Slovakia, Denmark, Holland, Hungary, India, Italy, Japan, New Zealand, Norway, Poland Portugal, Roumania, Spain, Sweden, Switzerland, Union of South Africa—twenty-three countries in all.

In some of these countries there are as many as seven different patents.

A complete description of the operation of the "**Non-Rewind Device**" is contained in illustrated pamphlet, obtainable at the Company's office.

Briefly, the above Inventions may be described as follows:—

1.—"**The Way Non-Rewind Device**" is an invention which eliminates the existing process of re-winding films, and can be attached to any make of Film Projector.

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Richardson's "Motion-Picture Handbook," which is generally accepted as a standard work in the Cinema Industry, attributes 90 per cent of the damage to film to the present methods employed in the handling and rewinding.

2.—Arising out of the method employed to eliminate rewinding, the Inventor has perfected a new projector known as the **"Way Sprocketless Projector,"** which, in addition to the elimination of the rewinding of films, also eliminates the top and bottom sprockets of the present-day apparatus, thus saving practically all the wear due to the projector itself, and reducing the cost of the mechanism by at least 70 per cent.

ADVANTAGES.—(1) "The Way Non-Rewind."

(A) It eliminates the present universal process of rewinding.

(B) The apparatus is so designed that it can be attached to any known make of projector.

(C) It is simple in construction.

(D) It is easy to manipulate, being automatic.

(E) The elimination of rewinding increases the life of the film **Ten-fold**; that is to say—taking the average showing at present of one print to be **Two Hundred** projections—by the use of the **"Way Non-Rewind"** a film will be in excellent showing condition after **Two Thousand** projections.

(F) **"The Way Non-Rewind"** method not only saves the perforations or sprocket holes of the film from being broken, but prevents the film from being scratched, and consequently does away with what are generally known as "rain marks," which not only impair the legibility of the picture but are very injurious to the eyes.

(G) The device saves labour and time to the Exhibitor now using rewinding, with a consequent saving of overhead charges, and the film is always ready for immediate reprojection without winding.

(H) The **Way** method facilitates the examination of films when necessary.

(2) "The Way Sprocketless Projector."

(A) It eliminates rewinding.

(B) It does away with the top and bottom sprockets.

(C) It eliminates all the wear and tear of the film, due to the action of those sprockets.

(D) It reduces the price of first-class projecting mechanism by 70 per cent.

(E) As the result of eliminating rewinding as well as the top and bottom sprockets, a film which would be seriously impaired by 200 showings, using the existing methods, will remain in first-class condition after 3,000 showings.

REPORTS AND STATEMENTS.

Many reports have been made by experts, and not one single adverse criticism has been expressed. Some of these reports are included in the illustrated brochure accompanying the Prospectus.

On a conservative basis, it is estimated that at least 1,000 Way Non-Rewind Machines will be required per year.

In the meantime, it must be emphasised that the Trade welcomes the immediate installation of the "Non-Rewind" device because of its extremely easy adaptation to existing installations and the perfection of its method of working.

It will, therefore, be seen that this proposition affords immediate activity on a virgin market, thus obviating any calculations as to both time and capital to meet competition, as there is no similar device for sale in these countries.

The purchase price of the above-mentioned Patent Rights has been fixed by the Vendor Company, Bioscope Improvements, Limited, as to £15,000 in fully paid shares of the Company, and £10,000 in £4 per cent. First Mortgage Debentures of the Company, such £10,000 representing moneys actually expended by the Vendor Company in taking out patents, manufacturing machines, demonstrating the same, and bringing the inventions to their present state of perfection from a commercial point of view. The Vendor Company shows its faith in the merits of the inventions by taking the whole of the purchase moneys in shares and debentures and not in cash. The Vendor Company also receives a royalty of £10 on each machine produced under the patents. No sum is being paid for goodwill.

The present issue will, therefore, subject to the payment of the underwriting commission, provide £15,000 for working capital. This, the Directors consider, will amply suffice for all the Company's requirements.

The minimum subscription on which the Directors may proceed to allotment is 11,250 shares.

The shares now offered for subscription have been underwritten for a commission of 15 per cent., amounting to £2,250. The Contract therefore is dated June 7, 1923, and is made between Edward John Way of the one part and John Fraser Rutherford of the other part.

The estimated amount of the preliminary expenses of the new Company, exclusive of the underwriting commission above mentioned, is £1,500.

No promotion money will be payable by the Company.

The Contract for the sale of the Patent Rights purchased by the Company is dated 6th day of June, 1923, and is made between Bioscope Improvements, Limited, of the one part and John Fraser Rutherford on behalf of the Company on the other part.

The above-mentioned Contracts and a print of the Memorandum and Articles of Association of the Company may be inspected during business hours at the offices of Messrs. Gedge, Fiske & Gedge, Solicitors, 10, Norfolk Street, Strand, W.C.2.

A copy of the Company's Memorandum of Association forms part of the Prospectus, and can be obtained from the office of the Company.

Application for Shares should be sent to the Company's Bankers, together with a remittance for the amount of the deposit. Where no allotment is made, the deposit will be returned in full, and where the number of Shares allotted is less than the number applied for the balance of the deposit will be applied towards the amount payable on allotment, and any surplus will be repaid to the applicant.

Interest at the rate of £10 per cent. per annum will be charged on the instalments due on allotment, and subsequently, if not paid on the respective dates of their becoming due, and failure to pay such instalments in due course will render the shares liable to be forfeited in accordance with the Articles of Association of the Company.

Prospectuses and Forms of Application may be obtained at the Offices of the Company and from the Company's Bankers and Brokers.

80-82, WARDOUR STREET,
LONDON, W.1.

Dated June 11, 1923.

N.B.—The machine can be inspected, and all particulars obtained, at 80-82, Wardour Street.

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THE STAR FILM CORPORATION, Ltd.,

Beg to announce that they have
secured the United Kingdom Rights of

THE BUSH GIRL

Another Winner from Australia.

Remember the success we achieved with

THE GATES OF DOOM

(*from Rafael Sabatini's great novel*)

and watch for Trade Show announcement
of our latest acquisition.

STAR FILM CORPORATION, Ltd.,

2 Soho Square, W.1.

Phone: Regent 379. Wires: "Coranglais, Westcent, London."

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COMPLIMENT FOR NEWCASTLE RENTER.

RETURNING from a brief stay in Newcastle last week, an American visitor, Mr. M. P. Harwood, of New York, who is an executive of Associated First National (America) pays, unknown to the recipient, a tribute to a British exhibitor in the person of Mr. George Black, of the Queen's Theatre, Newcastle.

"It is a real pleasure to see a picture presented and a house managed in the attractive and efficient manner employed by Mr. Black, and I could not help but compliment him on his management," writes Mr. Harwood.

"Mr. Black's success is the more notable from the fact that the main entrance of the Queen's Theatre being in a side street, Mr. Black's kinema is somewhat at a disadvantage from the point of view of attracting passers by. A gratifying item was the fact that at the Queen's Theatre there are even more people in the more expensive seats than in those which are generally held to be the popular price chairs, from which it may be inferred that this exhibitor had made real progress in the task, which it seems to me is *the* task on this side, namely, that of attracting to the kinema in increasing number those people (usually of the so-called 'better class') who have hitherto held, and I fear still continue to maintain, a supercilious attitude towards the kinema.

"Mr. Black's formula for attracting lies, apparently, firstly in avoiding the cheap and banal in pictures, and in backing this up with particularly well chosen music, with the result that the musical accompaniment forms a complete musical *atmosphere*. I found that this exhibitor spends an adequate sum per week in the newspapers, and uses posters to great advantage, not neglecting 48-sheets in the general lay-out. Mr. Black, too, exercises a great deal of ingenuity in the way he makes up poster matter of his own, using the publicity supplied by the renter as the components and dressing it up in attractive fashion.

"The attraction at this kinema during my visit was 'The Voice from the Minaret,' commenting on which Mr. Black made no secret of the fact that First National Pictures have done a great deal in the good work of attracting, not merely the general audience, but in aiding him to win in increasing degree, audiences from that class of people in his town whose habit it has long been to look without favour on, if not to despise, the kinema house and its offering."

THE FIRST MARGARET LEAHY FILM.

Release Early in July.

FILM BOOKING OFFICES announce that they have secured "The Three Ages," starring Miss Margaret Leahy, who won the famous "Daily Sketch" competition and went to America under the care of Miss Norma Talmadge as the representative of British screen talent. Miss Leahy is supported by Buster Keaton and a strong cast in her first effort, which, according to advance reports, more than justifies the highest expectations of all who maintain that this country can produce kinema stars equal, if not superior, in talent to any other.

The picture will be shown for two weeks at the Marble Arch Pavilion beginning with June 25, as a pre-release run. The release for London is fixed for July 8, and the provincial release will be concurrent with the run at the Marble Arch Pavilion. The first day's takings at the Marble Arch Pavilion will be entirely devoted to a charity. This is in accordance with the special wishes of the star, and no deduction whatever for expenses will be made by the management of this theatre.

Miss Leahy will be in England for some time, and will put in appearances at approved theatres in key centres throughout the country.

THE NEW FAIRBANKS PICTURE.

Outdoing "Robin Hood."

DOUGLAS FAIRBANKS has again set for himself the task of producing the photoplay sensation of the year, and, according to reports from the studio, is well on the way to succeeding with "The Thief of Bagdad," plans for the production of which are now under way. After several months' work, William Cameron Menzes and Irvin J. Martin, specially engaged by Mr. Fairbanks to create something wholly new and different in the way of settings, have produced what it is believed will bring forth a startling innovation in motion picture edifices.

All the magic which has made the Arabian Nights live for centuries will, it is said, be incorporated in "The Thief of Bagdad." There will be the magic carpet transporting persons through the air; the wondrous crystal will disclose realms pictured in fancy since childhood; but the methods by which this is to be done are secrets being carefully guarded.

One of the unusual sets will have for its base a concrete floor, which covers one and a half acres, and is estimated to cost 20,000 dollars. Around the edge of this floor, which will serve as a sort of patio or plaza, will be constructed the bazaars of Bagdad. Other sets, foundations for which are being laid, will tower above the turrets of the King's castle in "Douglas Fairbanks in Robin Hood," dwarfing the castle to what will appear quite ordinary proportions.

More players will be used in filming "The Thief of Bagdad" than appeared in "Robin Hood," according to Robert Fairbanks, production manager. Raoul Walsh will direct the production, and Arthur Edeson will head the staff of the camera men. Despite the announced magnitude of the picture, it is hoped and planned now to have it ready for autumn release.

KINEMA FIREMEN.

WHAT can only be regarded as a satisfactory arrangement, as between the authorities on the one hand, and kinema proprietors and managers on the other, has been arrived at in Liverpool on the subject of members of picture-drome staffs being permitted to deputise for firemen during the temporary absence on holidays of the regular firemen.

I am indebted to Mr. G. Dudley West, secretary of the North-Western Branch of the C.E.A. (writes our Liverpool correspondent), for a copy of a letter which he has received from Mr. L. Everitt, the Assistant Chief Constable of the city, with regard to the matter. A copy of this communication has been forwarded to every member of the Association in the area concerned. It runs as follows:

"With reference to your letter of the 4th instant, the Chief Officer of the Fire Brigade will test applicants for the positions of temporary firemen to act during the absence only of the regular firemen on holiday. Such an applicant should be a member of the staff of the particular kinema, and will be given a certificate authorising him to act within the dates named thereon, such dates being those, which he should be prepared to supply, during which the fireman proper is away on leave. If he acts outside those dates the matter will be reported as a breach of the Justices' Regulations. He should wear a fireman's cap when acting as a fireman.

"I am of opinion the regular fireman, or his substitute under the above conditions, should be always in a position accessible to the operating box in every kinema. Too great a distance, or non-accessibility through obstruction of any kind, should be avoided.

"I am greatly obliged to you for undertaking to convey these views to your members, who, I know, are anxious to conform to any ideas having for their object the safety and comfort of the public."

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DEFRAUDING THE REVENUE.

Further Fines on South Wales Kinema Owners.

(From our Cardiff Correspondent).

A CASE involving over £700 in fines was heard at Cardiff last week by Sir Thomas Lewis, the Cardiff Stipendiary, when a further 34 summonses against Cardiff and South Wales kinema owners for sending in to the Inland Revenue authorities alleged false returns for the purpose of the Entertainments Tax were brought before the Court. Summonses in connection with a kinema at Aberaman were heard a few days ago, when fines of £500 were imposed.

The first case dealt with concerned the kinema in Eldon Street, Bridgend. The defendants were Laura Davies Abse, described as the proprietress, Philip Abse, who, it was stated, acted as manager for his mother, and Mrs. L. C. Lewis and Winnie Jenkins, the latter two being employees.

Mr. Beattie (of the Solicitors' Department of Customs and Excise, London) said that there were four dates involved—September 30, December 2, 11, and 16. He alleged the tickets were bought and did not appear in the returns, whilst on another occasion tickets were bought of a lower number than had been issued for a previous performance. On another occasion an officer went there and was told that the part of the house he wished to sit in was full. He saw people standing there, but the returns showed only 72 tickets sold, whilst the seating accommodation in that portion of the kinema was 177.

A question arose as to whether Mr. Philip Abse was acting as manager of the kinema at the time of the alleged offence, and Mr. Beattie called two witnesses, who stated that Abse had admitted to them that he was managing four kinemas for his mother. Both denied that he had said anything about having given up the management of the Bridgend kinema last July.

Frank Vaughan, Excise and Custom Officer at Pontypridd, said that he visited the kinema at about eight o'clock on the evening of Saturday, September 30, last year. As he went to the pay box he heard the cashier saying "standing room only." He bought a ticket for the balcony, and when he went there he found eight people standing there in the corridor outside. He had to wait some time for a seat. The capacity of the balcony was 177. On the following Monday witness went there again and bought a ticket of a lower number than the one he had received on the Saturday evening. When he got in there were no other people in those seats, but he counted 43 who came in before he left.

Mr. Lincoln Reed, for the defence, referred to the evidence of the officers who had stated that they had counted the people in the hall. He submitted that no one could, with any degree of accuracy, count the persons in another part of the kinema, and if there was a doubt he invited the Stipendiary to test the matter for himself at any of the local halls. It was, he claimed, too serious a matter to suggest that the two female witnesses and Philip Abse had conspired to "cook" these figures.

Philip Abse, in the box, said that he had ceased to act as manager at the Bridgend Kinema in July. What he had told the Excise officers was that he managed the Ninina Kinema, Cardiff. In reply to the Stipendiary, witness said that Mrs. Lewis was manageress of the kinema, Bridgend, and as far as he knew was a trustworthy and reliable woman. When she told one of the Excise officers that she was under his (witness's) control and that he had given her instructions, she was not telling the truth.

Mrs. Lewis gave evidence and said that she had never been guilty of giving false returns. Replying to the Stipendiary, she denied that she had said that she was under Mr. Abse's control, or that he had given her instructions to make out the returns. She had previously been in the employ of another member of the Abse family at Abersychan.

Miss Winnie Jenkins, who gave her age as sixteen, said that Mrs. Lewis used to fill in the form for the returns, and she (witness), after checking them, used to initial them.

Mr. Beattie put this witness under a lengthy cross-examination, during which the Stipendiary ordered the defendant Abse, who was sitting right opposite the witness-box, to go to the back of the court.

The Stipendiary fined Laura Doris Abse £50 on four summonses —£200 in all—imposed a similar penalty on Philip Abse, fined Lewis 40s. or a month on four summonses, and dismissed the girl Jenkins as being an innocent agent. He allowed one month for the money to be paid.

A Bridgend Theatre.

Two summonses were then proceeded with in relation to the Palace Theatre, Bridgend. Those concerned were Laura Doris Abse, Philip Abse, Jacob Soloman, and L. C. Lewis. Summonses against Doris Dunn and Marjorie Lee were withdrawn. Mr. Lincoln Reed objected to the Stipendiary dealing with the case on the ground that the alleged offences were committed outside his jurisdiction. Sir Thomas Lewis ruled otherwise, however.

The evidence was on similar lines to that in the previous case. The dates involved were September 30 and October 2. Mr. Beattie said that about 500 people were present on the first occasion and the return showed 218, whilst the number for the second date was lower than the first.

Mr. Lincoln Reed submitted that there was no evidence against Jacob Soloman. He did not propose to call any of the defendants, as they had already been in the witness-box.

The Abse's and Jacob Soloman were each fined £50 or three months on each summons, and Mrs. Lewis 20s. or fourteen days on each.

"SQUIRE—THE AUDACIOUS."

Jack Buchanan as Film Star.

WORK on Mr. Edward Godal's new five-reel B. & C. production, "Squire—The Audacious," is now in full swing. It is a comedy drama, by Sidney Bowkett and Eliot Stannard, from Mr. Bowkett's stage play of that name, with the scenario by Eliot Stannard, and the film is being produced at the Walthamstow studios by Edwin Greenwood, with A. W. Kingston as the camera-man.

There are some beautiful Adam settings in the picture, and an almost priceless collection of real cameos and antiques will be actually screened in order that every detail of the story may be properly set out. As a matter of fact, the story is quite an unusual one, but at this stage it would be unfair to disclose the enthralling plot. The action is said to move with almost breathless rapidity through scenes of great dignity and beauty, while the interludes of humour and love-making are claimed to be both convincing and thrilling.

With regard to the cast, it will be a matter of great joy to his countless admirers that Jack Buchanan, of "Battling Butler" fame, has been persuaded by Mr. Godal to make his first appearance on the screen, and he naturally fills his rôle with wonderful skill. Russell Thorndike has an important and unusual type of character part in which his great talents are given full scope, while Sydney Paxton and Malcolm Tod are allotted interesting rôles.

Mdlle. Valia, as the heroine, has a magnificent opportunity opposite Jack Buchanan, while Doreen Shirley is also given an interesting study. Indeed, the whole ensemble is a remarkable one, and every detail of the production has been carefully thought out.

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THE LIGHTS OF LONDON.

New Gaumont Film.

TAKING THE WATER.

THE Cinema Eight that beat Cambridge in the "Oxford and Cambridge" Boat Race rowed last week for the Gaumont film version of "The Lights of London," in which, by the way, it is announced that Mary Brough has been engaged to play the part of Mrs. Jarvis. Waterside experts said they rowed like veterans. In the accompanying illustration the actual Oxford v. Cambridge Boat Race launches may be seen in the background. They were used for the film.

The weather has been seriously affecting Captain Calvert's plans during the last few days, but he is so well ahead of schedule on "interiors" that he will not fall far behind in his program, and the picture should be ready in ample time for release in the autumn.

So far the picture is shaping up to expectations, and there seems every likelihood, judging by the numerous inquiries from exhibitors, of the Gaumont Company, Ltd., having yet another British "winner" this year.

SYNCOPATED PICTURE PLAYS.

Saith King Tutt –
"What would Mr Carter say?"
Saith Shakespeare –
"Oh Jubel I am undone"
Saith D.W.Griffith –
"At least Britain knows the company I should keep"
Saith Dickens –
"Fly Oliver so twisted"
Saith Gounod –
"My Faust amongst the daisies"

The above illustration is a reproduction of the striking two-colour sketches appearing upon the front cover of Butcher's synopsis of their new offerings.

FIRST NATIONAL'S LEEDS FILM DISPATCH.

MR. F. THORNTON, manager in Leeds for Associated First National, has mailed the following circular-letter to his district, which comprises Lincoln County, Yorkshire, and Nottinghamshire:

"We are happy to advise you that commencing on June 14 the dispatch of all our films will actually be carried out from (Hotel De Ville) Bardon Chambers, and not from Messrs. The Gaumont Co., Ltd. Messrs. Gaumont's will hand over all First National films to us on the 12th inst., and we shall, therefore, be obliged if you will kindly note that should you have any of our films on hire for the three days commencing June 11 to return same to us, as instructed by official advice. When no instructions are received please return to Messrs. Associated First National Pictures, Ltd., c/o Parcels Office, Leeds.

"Arrangements have been made for the Dispatch Department to open during the following periods for the reception of local customers' films:

"Wednesday night ..... 10 p.m. to 12 midnight
"Saturday night ..... 10 p.m. to 12 midnight
"Sunday morning ..... 10-30 a.m. to 1 p.m.

"Your kind attention to the foregoing information will greatly facilitate our endeavours to give the very best of service."

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Telegrams: "Cinechair, B'ham."
Lancs. Agent:
Mr. E. SHARP.
Orme's Buildings, Parsonage, Manchester.
Irish Agent:
I. I. Bradlaw, 51 Grafton St., Dublin.

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PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

MONDAY, JUNE 25.
Gaumont....For the Defence.....Shaftesbury Pavilion, 11
Assoc. First National....The Half Breed.....Own Theatre, 11
Fox....A Friendly Husband.....London Pavilion, 3
TUESDAY, JUNE 26.
European....The Power of a Lie.....Own Theatre, 11
Famous-Lasky....My American Wife.....New Gallery, 11
WEDNESDAY, JUNE 27.
Granger....The Tenth Symphony.....New Gallery, 11
Regent....Why Announce Your Marriage?.....Shaftesbury Pavilion, 11
European....The Power of a Lie.....Own Theatre, 2-30
THURSDAY, JUNE 28.
Butcher....Beautiful Kitty.....New Gallery, 11-30
Pathe....One Week of Love.....London Pavilion, 2-30
FRIDAY, JUNE 29.
Vitagraph....Playing it Wild.....West End, 11
First National....The Half Breed.....Own Theatre, 11
Famous-Lasky....The Woman Who Walked Alone.....New Gallery, 11

MANCHESTER.

TUESDAY, JUNE 26.
Fox....A Friendly Husband.....Oxford St. P.H., 11
Goldwyn....Matri-money.....Gaiety, 11
Famous-Lasky....My American Wife.....Piccadilly, 11
W. & F....Dusk to Dawn.....Theatre Royal, 11-15
European....Bavu.....Futurist, 11-15
WEDNESDAY, JUNE 27.
Rose....Love's Penalty.....Gaiety, 11
European....The Jilt & Forsaking All Others.....Futurist, 11
W. & F....A Gamble With Hearts.....Theatre Royal, 11
Regent....Motherhood.....Deansgate P.H., 11-15
THURSDAY, JUNE 28.
Walturdaw....Only a Shop Girl.....Theatre Royal, 11
European....Altar Stairs & Kindles Courage.....Futurist, 11
Fuller....Don Juan.....Gaiety, 11
Weisker....Where the Pavement Ends.....Deansgate, 11
FRIDAY, JUNE 29.
F.B.O....Heroes of the Street.....Gaiety, 11
Fuller....A Rogue in Love.....Deansgate P.H, 11
European....The Scarlet Car & Power of a Lie.....Futurist, 11
Dillon....The Circus of Death.....Piccadilly Theatre, 11

LIVERPOOL.

MONDAY, JUNE 25.
Goldwyn....Matri-money.....Prince of Wales, 11
Pearl....The Pilgrim.....Scala, 11-15
TUESDAY, JUNE 26.
F.B.O....Heroes of the Street.....Scala, 11
Fuller....Don Juan.....Futurist, 11
W. & F....A Gamble With Hearts.....Palace de Luxe, 11-15
WEDNESDAY, JUNE 27.
European....Bavu.....Futurist, 11
Fox....A Friendly Husband.....Scala, 11
W. & F....Dusk to Dawn.....Palais de Luxe, 11-15
Gaumont....La Tosca.....Prince of Wales & Own Theatre, 11 & 2-30
THURSDAY, JUNE 28.
F.B.O....Brass.....Scala, 11
Fuller....Don Juan.....Futurist, 11
FRIDAY, JUNE 29.
Granger....The Tenth Symphony.....Prince of Wales, 11
Famous-Lasky....My American Wife.....Scala, 11
Regent....Motherhood.....Futurist, 11-15

LEEDS.

TUESDAY, JUNE 26.
Famous-Lasky....My American Wife.....Scala, 11
Rose....Love's Penalty.....Kinema Exchange, 11-40
Pathe....The Forgotten Law.....Kinema Exchange, 2-15
Phillips....Saved by Wireless.....Kinema Exchange, 3-15
WEDNESDAY, JUNE 27.
W. & F....Safety Last.....Majestic, 11
FRIDAY, JUNE 29.
Granger....The Tenth Symphony.....Majestic, 11
Ideal....Honour.....Kinema Exchange, 11-40

SHEFFIELD.

TUESDAY, JUNE 26.
Fox....The Love Image.....Grand, 10-45
Walturdaw....Poor Men's Wives.....Cinema House, 11
W. & F....Tents of Allah.....Union St. P.H., 11
WEDNESDAY, JUNE 27.
Pearl....The Pilgrim.....Electra, 11
Walturdaw....Gems of Literature.....Cinema House, 11
Famous-Lasky....My American Wife.....Union St. P.P., 11
FRIDAY, JUNE 29.
Pathe....The Forgotten Law.....Grand, 11
Walturdaw....Only a Shop Girl.....Cinema House, 11
Fox....A Friendly Husband.....Grand, 11-30

PLYMOUTH.

TUESDAY, JUNE 26.
Gaumont....Love, Life, and Laughter.....Savoy, 11-30

BIRMINGHAM.

SUNDAY, JUNE 24.
Regent....Motherhood.....Scala, 3
European....Bavu.....New St. PH., 3-30
Gaumont....La Tosca.....Regent, 7
Butcher....Little Miss Nobody.....New St. P.H., 7
Rose....Men, Women, and Memories.....Scala, 7
Phillips....Saved by Wireless.....Futurist, 7
TUESDAY, JUNE 26.
Goldwyn....Matri-money.....Futurist, 11
WEDNESDAY, JUNE 27.
Vitagraph....The Man Next Door.....Scala, 11
Vitagraph....The Midnight Cabaret.....Scala, 11
F.B.O....I Am the Law.....New St. P.H., 11
Goldwyn....Souls for Sale.....Futurist, 11
FRIDAY, JUNE 29.
Famous-Lasky....My American Wife.....Futurist, 11
Fox....The Love Image.....Scala, 11

NEWCASTLE.

TUESDAY, JUNE 26.
Gaumont....La Tosca.....New Pavilion & O.T., 11-15 & 3
WEDNESDAY, JUNE 27.
Phillips....Saved by Wireless.....Stoll, 11-15
European....The Oregon Trail.....New Pavilion, 11-15
FRIDAY, JUNE 29.
Famous-Lasky....Racing Hearts.....Grainger P.H., 11

NOTTINGHAM.

TUESDAY, JUNE 26.
Pearl....The Pilgrim.....Elite, 11
Famous-Lasky....Racing Hearts.....Scala, 11
WEDNESDAY, JUNE 27.
Pathe....The Forgotten Law.....Elite, 11
Fox....The Love Image.....Picture House, 11
FRIDAY, JUNE 29.
Ideal....Honour.....Elite P.H., 11-15

CARDIFF.

TUESDAY, JUNE 26.
F.B.O....I Am the Law.....Kinema Club, 12-15
Granger....Trapped in the Mine.....Kinema Exchange, 3
Gaumont....La Tosca.....Kinema Club, 3
WEDNESDAY, JUNE 27.
Fox....The Custard Cup.....Kinema Exchange, 11
FRIDAY, JUNE 29.
Goldwyn....Souls for Sale.....Capitol, 11
Famous-Lasky....Racing Hearts.....Capitol, 11
Assoc. First National....Scars of Jealousy.....Kinema Exchange, 3
Gaumont....La Tosca.....Own Theatre, 3
Phillips....Saved by Wireless.....Kinema Exchange, 3

GLASGOW.

MONDAY, JUNE 25.
Famous Productions....Maisie's Marriage.....Coliseum, —
Goldwyn....Souls for Sale.....Scala, 11
TUESDAY, JUNE 26.
Vitagraph....The Man Next Door.....Cinema House, 11
Vitagraph....The Midnight Cabaret.....Cinema House, 11
WEDNESDAY, JUNE 27.
Famous-Lasky....Racing Hearts.....Cinema House, 11
THURSDAY, JUNE 28.
Granger....The Tenth Symphony.....Sauchiehall St. P.H., 11
Butcher....Beautiful Kitty.....Renfield St. C.H., 11-15
FRIDAY, JUNE 29.
Schofield....Wild Life Across the World.....Sauchiehall St. P.H., 11
Bendon....King Solomon's Mines.....Scala, 11
European....Bavu.....Cinema House & Own Theatre, 11 & 2-30

BRISTOL.

SUNDAY, JUNE 24.
Gaumont....Love, Life, and Laughter.....Picture House, 3
Assoc. First National....Scars of Jealousy.....Own Theatre, 3
Goldwyn....Yellow Men and Gold.....Castle Street C.H., 3
Goldwyn....The Moor.....Castle Street C.H., 3
TUESDAY, JUNE 26.
Granger....Trapped in the Mine.....Picture House, 11
Gaumont....La Tosca.....Palace & O.T., 11 & 3
WEDNESDAY, JUNE 27.
Ideal....Honour.....Whiteladies P.H., 11

DUBLIN.

FRIDAY, JUNE 29.
Assoc. First National....Scars of Jealousy.....Sackville P.H., 11-30

BELFAST.

TUESDAY, JUNE 26.
Assoc. First National....Scars of Jealousy.....Panopticon, 11-30

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GREAT BRITISH FILM WEEK

(Dates as arranged by Cinematograph Exhibitors' Association)

Oct. 1,	1923.	London, South of England, Home and Eastern Counties.
Oct. 8,	,,	Lancashire and Cheshire.
Oct. 15,	,,	Yorkshire and Lincolnshire.
Oct. 22,	,,	Midlands.
Oct. 29,	,,	Scotland.
Nov. 5,	,,	Wales and West of England.
Nov. 12,	,,	Four Northern Counties.

For release Oct. and Nov.

"HORNETS NEST"

Producer: Walter West.
Leading Players: Fred Wright and Florence Turner.

"THE LADY OWNER"

Producer: Walter West.
Leading Players: Violet Hopson and James Knight.

"LITTLE MISS NOBODY"

Producer: Wilfred Noy.
Leading Players: Flora Le Breton and Star Cast.

"BEAUTIFUL KITTY"

Producer: Walter West.
Leading Players: Violet Hopson and James Knight.

In addition to the foregoing—Films released prior to Oct. 1 will be available—the following are the most popular:

"ROGUES OF THE TURF"

"THE WHITE HOPE"

"SON OF KISSING CUP"

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The Film Renter and
Moving Picture News

LONDON Phone: Regent, 1468-9. Telegraphic Address: "Wrightads, Westcent, London," MANCHESTER Phone: City, 5207.

No. 502. SATURDAY, JUNE 23, 1923. SIXPENCE.

A Tremendous Pity.

THE famous case of Goldwyn *v.* Stoll, which has held the attention of the entire industry for over a week, and which has cost many thousands of pounds, has dramatically concluded, an amicable settlement having been arrived at between the two contesting parties. For close upon four years this action has been in the air, and a small fortune must have been expended by both parties in accumulating a mass of documentary evidence and preparing the case for trial. Finally, after seven days in the Law Courts, with great leaders of the law engaged, such as Sir John Simon, K.C., Mr. Patrick Hastings, K.C., and Mr. Tomlin, K.C., an end has come to a case which, from its very inception, has bristled with fine points of law on the subject of contracts and keeping faith with exhibitors. The principles involved in this case are well known to all exhibitors in this country, for although close upon four years have elapsed since the days when the Stoll Film Company had to announce to English exhibitors that they were unable to fulfil the bookings on the last six pictures of the eighteen Star series contracted for in advance, the matter at that time was so serious that the opening of the case in the Law Courts was merely a logical outcome that was certain to ensue. Readers of this Journal will have followed the case with interest by means of the report that appeared in last week's issue, and also long ere this will have known the result of a dispute that will certainly make history in the kinematograph industry.

On reading the evidence on both sides, and after listening to counsel expounding their views, one must inevitably come to the conclusion that the wisest course has been adopted by a settlement being arrived at. Both sides have withdrawn any imputations one against the other, and all that really remains is for each contesting party to settle down to real business and forget the many unfortunate matters involved in this affair. Holding the scales impartially, as it is our duty to do, one cannot help but record the fact that the Stoll Film Company, whilst signing a contract containing a clause which was certainly very ambiguous in its conception, certainly did their utmost to keep faith with English exhibitors. It has been proved over and over again in this case that having contracted to supply eighteen pictures to English exhibitors the Stoll Film Company, when they discovered that they could not get more than twelve of these films, offered to pay considerably more money for the other six, in order to keep their obligations to their customers. It will be remembered at the time when this question was very much before the trade in November of 1919, that Mr. Bernerd appeared before the Council of the C.E.A. and intimated that he was prepared to go to any length to get these pictures so that he could keep faith with those exhibitors who had contracted with him to play the pictures; and it was with particular pleasure that we find this statement admitted by the representatives of the Goldwyn Company when in the box. As the dispute is now ended it would be far better to let bygones be bygones, and it is therefore not within our province to rake over matters connected with this case. It is a tremendous pity that the particular clause in the contract which has resulted in so much confusion and so much money being spent was not a little more clear in its drafting. This whole case would never have occurred had the contents been stated in clear and unmistakable language. Practically the whole of this unfortunate dispute has been centred upon one clause, and it is to be sincerely hoped that English buyers of American films will, in future, profoundly study the contracts that they are asked to sign so that we shall not see a recurrence of a case such as this in the future.

There is another aspect in this affair that presents itself immediately to even a casual observer interested in the kinematograph industry. Thousands and thousands of pounds have been spent, and heads of businesses have had to take their mind off their primary object in life, viz., that of conducting their business affairs, to delve into law matters, and seize every opportunity to further their chances of success in the Law Courts. Is it not a tremendous pity that there is not an arbitration tribunal that could have settled such an affair as this? Instead of huge sums of money going into the pockets of the lawyers all this could have been saved if we had had an arbitration board composed of the best brains of the industry. The whole matter could have been adjudicated upon by them and not only a small fortune but an immense amount of time could have been saved. If there is one moral above all that stands out as a result of this case it is that there should be an arbitration board set up in this industry to operate in the same way as a like body does in connection with the London Chamber of Commerce. By instituting such a procedure there would be no recourse to the courts, and matters of dispute, instead of worrying along as this has done for close upon four years, could have been settled in a few days. Will not the leaders of this industry see that the time is here when such an institution is a necessity, and let this case point to them the absolute need of making a move in that direction at once.

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By the W

A Weekly
On Trade

CONGRATULATIONS have poured into this office during the past few days upon our enterprise in giving to the trade the first news of the result of the Goldwyn—Stoll case, and the complete accounts of the Motion Picture Arts Congress in New York, and the Margate Conference. I am happy to think that THE FILM RENTER has again made a notable score in giving to the trade the first real news concerning these three important events, and when it is remembered that the settlement in the Goldwyn—Stoll case was not arrived at until 12-30 on Friday morning and the news reached the trade by the first post on Saturday morning, then I think we have some little cause for pride. It is the policy of this Journal to make every endeavour to acquaint the trade with the first news of any happenings of importance in this industry, and on innumerable occasions THE FILM RENTER has been the first medium with the news. I can assure my readers that in the future even greater endeavours will be made so that we can uphold our reputation in this respect.

A Platitudinous Conference.

THE Margate Conference has come and gone, and it cannot be said that its results have been in any way encouraging. The lack of a real program resulted in an extremely poor attendance, the exhibitors generally seeing little in the proceedings to encourage them to make the journey. As a matter of fact, with a fairly long experience of these conferences I never remember seeing such a small number present as there were on Wednesday, and I should imagine it would cause the C.E.A. leaders furiously to think. Everything was against this particular conference, more especially the location, which was very inaccessible to the majority of the members of the Association. Added to the fact that the program for discussion represented a few tame platitudes, and the additional factor that times are very hard just now, and exhibitors cannot afford to waste their money on joy riding, and you have in a nutshell the reasons for the failure of this conference.

Devoid of Inspiration.

ON recent occasions the C.E.A. have done particularly badly in the matter of speakers for their dinners, and last Wednesday week's affair was particularly unfortunate in this respect. With the exception of Mr. O'Grady's speech there was not a single utterance during the whole of the evening that aroused any enthusiasm, and somewhat unexpectedly Mr. Gale, the President of the Association, was not in good form, so that the dinner dragged through its wearisome length without any inspiration whatever. It would seem that the spirit that used to organise these matters is missing, and I cannot help thinking that it is time that a little enthusiasm was infused into the proceedings. Undoubtedly the man who emerged most successfully from this conference was Mr. Gavazzi King, whose paper on "Good Business" has evoked a considerable amount of discussion throughout the entire trade.

An Example from America.

WHAT is to be the program for the future? Surely the C.E.A. leaders will have realised by now that to merely hold a summer conference in a pleasure resort and expect their members to indulge in three or four days' joy riding must prove an inevitable failure. That a conference is necessary once a year is admitted by every thinking member of this industry, but before such a conference is planned the promoters should have in their minds a constructive policy of matters deeply affecting this trade which could and should be freely discussed at such a gathering. In this connection I do think that the C.E.A. leaders might, with advantage, copy the plans of the Motion Picture Theatre Owners of America who, in their last convention, certainly achieved extraordinary results. Here were a group of theatre owners gathered together in large numbers to discuss matters affecting their theatres, ranging from film hire prices to censorship, contract, and other items of interest to them all. They started with a policy, and consequently exhibitors from all parts of America attended the convention so that their officials should have the benefit of their views. If such a thing were done in this country it would be commensurate of the greatest good to the entire industry. With a sincere desire to help the Exhibitors' Association forward in their good work I do seriously suggest that next year instead of inviting their members to come down to and partake of a holiday in some seaside resort, in many cases hundreds of miles from their place of business, they should meet in a town accessible to all and discuss a program of real business which would attract real business men. Until that is done, instead of the stupid folly of having an hour-and-a-half's discussion on trade troubles as a basis for a conference, then the C.E.A. will never command the confidence of this industry.

The Goldwyn v. Stoll Case.

THE long-awaited case of Goldwyn v. Stoll, with the latter counter-claiming, proved intensely interesting to the trade judging by the number of film men who flocked into Court No. 2 during the time that the case was before Mr. Justice McCardie. Every detail in this case was followed with the keenest interest by many well-known renters, several of whom were down to give evidence for one or the other of the contesting parties, and the several points made by Sir John Simon and Mr. Tomlin were followed with the closest attention. Both parties were fortunate in having Mr. Justice McCardie to try this case, as the learned judge has a very close knowledge of the film industry, having, if I remember rightly, helped to draft the Cinematograph Act. The case collapsed with dramatic suddenness on Friday, when a settlement was reached, and I feel sure the whole of the industry will re-echo the words of the judge when he said that he hoped that both parties would in the near future trade one with the other.

Anti-War Pictures.

ONE of the queerest incidents I have ever seen in a kinema theatre occurred the other evening when I was watching the screening of "Enemies of Women," the big Goldwyn production, at the Empire

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...day Notes.

...Causerie
...Topics.

Theatre. In this picture there must be over a thousand feet of topicals used to demonstrate the evils of war, and amongst that number are some German pictures showing the torpedoing of three British vessels. The pictures are remarkably clear and extraordinarily interesting, but at the same time it sounded extremely strange to hear an audience entirely in ignorance applauding the destruction of our own ships. Of course, during the war there were no kinematographers on our own war vessels, so that these pictures could only have come from Germany or Austria, and, as a matter of fact, I happen to know that they were discovered in the latter country, but I do not suppose that a single member of the audience present appreciated the significance of what they were applauding. I should mention that these pictures are used by the author of "The Four Horsemen of the Apocalypse" to further inveigh against the curse of war, and they certainly make a very powerful illustration.

Where do the Tickets Go To?

EXTRAORDINARY scenes were witnessed outside the London Pavilion last Friday afternoon when the doors were closed and dozens of exhibitors were unable to gain admittance to the trade show of "Mad Love." Indignation meetings were held outside the hall and there was considerable criticism levelled at the W. & F. Film Service for asking exhibitors to come to a trade show and then being denied admittance. In view of the fact that this has happened within the last three weeks at no less than three trade shows, I made a point of seeing Mr. C. M. Woolf, the managing director of W. & F., and ascertained the truth of the matter, and after listening to his explanation, there is no possible doubt that the fault lies with the exhibitors themselves. Mr. Woolf showed me the mailing list that he sent out for this particular trade show, which included only one hundred and fifty more names than is usually sent out for a show at a small hall such as the Shaftesbury Pavilion. Tickets were not sent to anybody unconnected with the trade, invitations only being addressed to exhibitors, viewers and the Press, and in view of the fact that large numbers of ladies who had no possible business to be present were viewing the film, the only conclusion that one can come to is that exhibitors gave their tickets away and then decided at the last minute to see the film themselves.

Exhibitors Who Encourage Deadheads.

THIS practice on the part of exhibitors is, unfortunately, only too prevalent. When tickets are sent out to an exhibitor, in hundreds of cases he immediately gives them away to some dead-head who is only too flattered to attend the show. Consequently, when the exhibitor, armed with the knowledge that his presence is desired, presents himself for admission, then it is found the hall is packed with people who, entirely owing to his fault, have no earthly business to be there. This is what actually happened on Friday, and the exhibitor has no one else but himself to blame for being unable to get a seat. The only possible solution to save a recurrence of this undesirable happening is for renters to number and reserve the entire house, and then if an exhibitor comes without his ticket he must be made to realise that he cannot get in to see the show. This is the only way to run important trade shows.

Deceived by Promises.

THE result of the Entertainments Tax debate in the House cannot be said to have come as any very great surprise to the trade. Although many optimists had cherished the thought that there would be some revision of this tax, and really convinced themselves that Sir Walter de Frece's amendment would go through, there were a large number of people who were convinced that the chances of the slightest revision were not particularly rosy. I am afraid that many members of this industry were led away by the promises given by their local M.P.s at election time, but they know to-day the value of such promises. As a matter of fact, until the trade is organised and tackles this subject on a more national basis than at present, nothing will come of it. Of that there is no shadow of doubt. Immediately the Chancellor sees that this trade is determined by hook or by crook to get this unfair imposition taken off, then he will move, and not before.

Honouring Worthy Work.

IT is with very great pleasure that I have to announce that the Council of the Institute of Journalists have elected Mr. Low Warren a Fellow of that body in recognition of his pioneer work in connection with the kinematograph trade Press of this country and for service rendered the newspaper profession by his recently published book, "Journalism." I feel sure that this signal honour will be received with equal pleasure by the whole of the industry.

Kodak and the Renters.

MR. E. E. BLAKE, the genial manager of the film stock department of Kodak's, corrects me in my statement last week that the Kodak Company are offering renters a rebate of one-tenth of a penny if they stipulate that all films are to be printed on Kodak Stock. Mr. Blake points out that his company make no stipulation whatever, but are prepared to allow a rebate as stated above to renters on any films that are printed upon their stock. What Mr. Blake wants me to make quite clear is that they do not stipulate that renters shall use Kodak film only, but whatever quantity of film is used, renters are given this rebate.

Film Heroine for "Anna Christie."

SINCE the intimation that "Anna Christie," the great London stage success, would be filmed by Thomas H. Ince, considerable curiosity has been expressed as to who would take the principal part now being delineated in London by Pauline Lord. The latest news just received from my American correspondent

STOP PRESS NEWS.

Chaplin's picture, "The Pilgrim," created an enormous success yesterday at the London trade show. Likely to prove a second "Kid." Full report next week.

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informs me that Blanche Sweet has been selected for this difficult rôle and that this picture will go into production almost immediately. In giving this part to Miss Sweet, it is very evident that they preferred to entrust the character to a screen actress of experience rather than engage someone who, although a wonderful actress, might probably not register so well on the screen. "Anna Christie" is certainly a picture that should find a very ready market over here.

The Height of Hospitality.

I AM getting pretty well accustomed to luncheons, dinners and other kinds of entertainments in this industry, but I must say the program that R.C. Pictures Corporation forwarded me the other day almost had the effect of taking my breath away. As readers of this journal will have noted from the announcement that appeared in last week's issue, this Corporation were inviting U.K. and territorial buyers to be their guests in London for two days this week whilst their pictures were being screened, and Mr. Mullin, their general manager, has certainly omitted nothing in the way of looking after his guests, for the program included, after the screening on Wednesday, adjournment to the Piccadilly Hotel for dinner, seats at the Palace Theatre to view the "Music Box," and on Thursday again, after the morning viewing of films, luncheon at the Trocadero Grill and dinner at the Monico Restaurant in the evening. Certainly the Americans do thoroughly understand the meaning of the word "hospitality."

A Distinctive Presentation.

WALTURDAW'S presentation of their pictures is becoming something to look forward to as one by one the pictures are screened to the trade, for a distinctive note is sounded with each picture. At the trade show of "Catherine the Great," I noticed that representatives of well-known renting houses were present, interested spectators of the introductory presentation. The picture, of course, is set in Russia, and the screen was flanked with cut-outs of snow-covered fir trees, while the foreground was set out to represent a snow-covered landscape. Upon the horizon were houses, in the windows of which lights appeared at the same moment that the sky glowed with a pink glow. Then the glow changed to the blue-grey of a night sky, with a large pale moon nearly in the centre. Then this became obscured and into the sky-space was projected the opening scene of the picture. The flooding of the surround of the screen with soft light during the projection of the picture followed the usual plan which Walturdaw's have adopted, and increased the attractiveness of the show.

Letter from Ivy Duke.

I WAS very pleased to receive a letter the other day from Miss Ivy Duke, who writes me as follows:

Mr. Newall has been, as I daresay you have heard, very ill recently with blood poisoning, and so many of his friends have been so kind in their inquiries that I would be grateful if you would, through the medium of your paper, let them know how much he appreciated and has been cheered by the realisation that he has so many well-wishers in the trade and amongst the public.

He is now, fortunately, convalescent, and is going into the country on Sunday next for two or three weeks' rest, during which time he will prepare his next production, and his plans are such that I can assure you they should result in something so utterly novel that it is almost revolutionary.

During his absence his business affairs are in the hands of Mr. Alex Scruby, 33, King Street, Covent Garden.

I am sure that all my readers will wish this popular screen actor a speedy return to the screen.

"Quality" Tells.

IT is ever a pleasure to record the success of British films in America, and I am, therefore, exceedingly glad to hear from Mr. Robert H. Kinsman that he has just arrived back from New York after an extremely successful trip, having made a cash sale of the first series of thirteen Quality plays for the territories of the United States, Canada and Mexico. Mr. Kinsman in his letter points out that many of the largest national distributors in America paid a very high tribute to these British pictures in so far as they maintained that they are the best films as regards direction, lighting and quality, that have ever been turned out in England, and further considered that they are on a par with the best American-made films to-day. This is certainly very high praise, and the fact that these excellent little pictures have found a market in the States will certainly induce their producers to do bigger and better things.

Envy and Malice.

I NOTICED in yesterday's paper that one of our well-known actors has just been engaged by a kinema company at £700 per week . . . a salary equal to that of seven Secretaries of State.—*Sir Wm. Joynson Hicks.*

There once were seven Secret'ries,
And anger filled their gorge
Because their total salaries
But equalled that of George.

By miracle, they coalesced—
Became (it sounds absurd)
A fairish Robey counterfeit . . .
Of course, they got the bird.

In Record Time.

LATEST information from Berlin is to the effect that Herbert Wilcox has almost finished "Chu Chin Chow," and expects to return to England very shortly. Mr. Wilcox must certainly have made tremendous progress to have finished in such record time.

A Test of Good Showmanship.

THE four days' Carnival at Brighton closed last Saturday night with records of tremendous success in the number of people in Brighton for the festival, the magnificence of the processions, the perfect arrangement which went like clockwork, and the greatness of the carnival spirit. The Carnival was, indeed, a "showman's proposition" in the truest sense, carried to fruition by the film trade's showman, E. E. Lyons, of Biocolour Theatres, who was chairman of the Executive Committee, and the directing power of the organisation of the Carnival. The work has involved many weeks of really hard labour, some deep thinking, and prompt action, and Mr. Lyons, who was head of the Executive, was the recipient at the close of the Carnival of many hearty congratulations on the triumphant success of the biggest show ever seen in any town in this country. Mr. Lyons has already been requested by the leaders of the Executive to give his ability as a great showman to the service of the town for the carnival of 1924.

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Broken Promises.

THE amendments on the entertainment tax have been fully discussed in the House of Commons this week, and all hopes of a revision this year have been turned down by Sir William Joynson Hicks on behalf of the Government. After a full discussion on two separate nights, the case for the trade having been presented with clearness and logic, merely asking for justice, it has been met with specious arguments and an appeal from the Financial Secretary to the members to support the Government in their refusal to concede any revision whatever to this industry. Frankly it must be confessed that there is not the smallest ground for comfort in the whole of the debate, as it proves conclusively that the Government do not intend to give up a single halfpenny of this tax until they are literally forced to do so. Sir William Joynson Hicks has gone even further than Sir Robert Horne did last year in pouring ridicule upon this trade, and his stupid and nonsensical argument in instancing the fact that Mr. George Robey is getting a salary of £700 per week for ten years is fairly representative of the whole of his speech. As a matter of fact, this comedian is getting this salary for less than six months' work, but it apparently suited the Financial Secretary to quote ten years as being far more effective in his argument. The remainder of his speech teems with illogicalities, and was quite evidently delivered to strengthen the Government's decision not to give any relief on this iniquitous tax this year. It may be permissible to record at this stage that a Select Committee was offered by the Government to inquire into the workings of this tax and the movers of the amendment were quite right in refusing to accept such a half-hearted attempt at placation.

There is one aspect in this debate which is more serious than anything that has occurred during the whole of the fight for the revision of the tax. Four hundred and twenty members of Parliament solidly pledged themselves to support this industry in obtaining either abolition or revision of the tax, and the plain fact remains that on Monday evening only one hundred and fifty-four went into the lobby in support of the amendment, whilst on Tuesday night one hundred and eighty-three members only supported Sir Walter de Frece. Where are the promises given by the noble four hundred and twenty? Is it not plain to see they were broken like piecrusts? On top of a specious appeal by Sir William Joynson Hicks to support the Government many of them scurried like rabbits into the division lobbies, disregarding promises given at the last election, and repeated since, that they would do everything in their power to see that this industry received justice. The Financial Secretary must have known his party very well when he cynically remarked that "it was easy to give promises at election time," for a truer utterance was never made in the House of Commons. It looks as though the large majority of these members never intended for one single moment to do anything to redeem their promise. They have flagrantly deserted the trade after promising again and again to members of the trade who have been lobbying that they would certainly stand by their word when this amendment was raised. What is the trade going to do about it? It is obvious that the only mistake that was made in conducting this campaign was that members of the House were treated far too gently. The Kinematograph Trade has been laughed at in the House and utterly flouted by reason of the fact that its members acted like gentlemen at the General Election, and preferred the methods of peaceful persuasion to those of intimidation. It is quite evident that these methods are not understood by our present House of Commons, and it is up to this industry to assert itself and forcefully to prove that they are not going to be ruined by this tax any longer.

The Tax Committee have worked exceedingly hard and cannot be blamed for the lack of results. As I have said before, the only mistake that appears to have been made is the reliance that was placed upon the promises of four hundred and twenty members of Parliament; yet, could anyone foresee that over two hundred and fifty of these would deliberately break their pledge in the astonishing manner that they have done? No tax committee could have worked harder in the House to keep members to their promises than our members did. Week after week the hardest work has been put in, and all the labour has been in vain. As a sop to the trade the Prime Minister in pious terms intimates that he will review the situation next year, and if the times permit the tax will be reviewed. The trade have exactly one year to mobilise and put themselves in a position of greater force than they have presented during the last few months. They should take the means that they have in their power of acquainting the electors in their district of the manner in which the pledge has been broken by their member of Parliament. I hope that the Tax Committee will immediately publish a list of those members who promised to vote for abolition or revision and then went into the lobby against them. Immediately the names are known exhibitors should co-operate in every centre and use their screens in defence of their liberty. It is quite obvious that it is no use attempting to conduct this agitation in a meek and mild and peaceful manner. It is high time that the Trade realised that to get justice in the House they must be far more energetic in their methods, and perhaps when M.P.'s realise the power of the screen they will not be in such a hurry to break their promises.

Ernest W. Redman

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The Debate on

Proposals for Abolition

M.P's. WHO VOTED FOR AND

FOR more than two hours on Monday night the attention of the House of Commons was given to consideration of the Entertainments Duty, an amendment to the Finance Bill proposed by Lieut.-Com. Kenworthy providing the occasion. Its text was :

" Sections one and two of the Finance (New Duties) Act, 1916 (which relate to Entertainments Duty), as amended by any subsequent enactments, are hereby repealed."—[*Lieut.-Commander Kenworthy.*]

The mover described the tax as the most unpopular tax in the country, and reminded members of their specific pledge given at the time of their election to vote for repeal of the tax. The loyalty of members to the Government did not absolve them of their pledge, unless a very large concession, at all events, was obtained. The tax question was not a party question.

A "Total Abolitionist."

Seconding the amendment, Mr. Hemmerde recalled his opposition to the tax when originally proposed, and reminded the Government Chief Whip of his opinion that abolition should come at the earliest possible moment. Mr. Hemmerde's speech dealt almost entirely with the effect upon the theatres and, although Sir Walter de Frece (who had an amendment down for a later stage) mentioned the position of kinemas, his speech was based upon the incidence of the tax as it affected all kinds of indoor amusement. He wished to say candidly that he was a total abolitionist himself, but, realising the difficulties of the Chancellor, asked for a modest concession this year in the hope that next year it would be removed altogether. He emphasised the fact that his scale benefited solely the cheaper seats. Taxation in the entertainment world had driven people to avoid theatre-going. Lower the tax and you increase the revenue, and thus help the industry. The Customs estimate of loss which would accrue by a suggested reduction allowed nothing for increased entertainment revenue which would follow reduction in prices. One penny on the price of certain seats might fill or empty a section of the house.

Sir Alfred Butt remarked that he had given no pledge because he did not think it proper for the kinema industry to intimidate any member of the House. He believed, however, that if the entertainment industry did not get some relief many places would close down.

Deadly Figures.

Captain O'Grady's speech, although comparatively brief, was direct and telling. It was not accurate to say that the kinema industry, being powerful, impressed its power upon other sections of the industry to agree. He gave figures relating to twelve houses in Leeds for the five weeks of the last financial year, which supported his contention that profits were on an almost negligible scale and contrasted with the amount taken in Entertainments Duty (£3,658), the total profits of £480 13s. 4d. on a capital of £150,000. He quoted, too, from the " Yorkshire Post," " a reputable old Tory paper," figures of the closing of halls in Yorkshire, 42 of which had gone into liquidation, 10 of which had entirely closed, and 19 of which had changed hands. The Chancellor was not getting the result from the duty that he thought. The return from the duty in 1921 was £11,500,000, the total this year was possibly £9,500,000. They had to consider the loss in income tax which the lack of prosperity occasioned. The duty was closing a safety valve and preventing people going to the kinema as a relief from drab conditions.

A "Luxury" Tax.

Sir W. Joynson Hicks, Financial Secretary to the Treasury, resisted the amendment, and came fortified with figures and arguments against any concession whatever. He felt that the ills from which the entertainments industry was suffering had nothing to do with the tax. He met Captain O'Grady's argument that the tax was producing less by a question whether the Captain appreciated the fact that the new Irish administration made a difference. He urged further, that although the tax was a war tax, it was a tax upon luxuries, and that the repeal of the duty would be unjustifiable so long as the tax on beer, sugar, and other things was retained. He combated Mr. Hemmerde's contention that if the tax had not to be paid there would have been a profit instead of a loss by the contention that the tax should be put on both sides of the account, as the tax was something paid in addition to the actual price of admission.

Mr. Hemmerde crossed swords on this point with Sir W. Joynson Hicks, and the duel closed with Sir Alfred Butt's assurance that if the tax were taken off the public and the consumer would benefit, as would the whole industry.

The Government's Appeal.

At this point Sir W. Joynson Hicks adopted the familiar method of cancelling out his opponents, and quoted Mr. Newbould's statement in the House last year when speaking on behalf of the trade, that " long ago the public, owing to industrial depression, lower wages, and unemployment, passed this duty on to us." It was not true that over-taxation was destroying the industry, for on April 1 this year there was an increase in the seating capacity of music halls of 112,000 and of kinemas of 66,500. A trade which was said to be nearly dead could afford to provide 66,000 new seats last year and reconstruct 55 existing kinema houses. He contended that not the Entertainments Duty, but bad trade, depression, and lower wages has reduced the patronage, and that unnecessary halls, enormous sums paid for American films, and the out-of-proportion salaries paid to artistes were responsible for the trouble. He noticed that a well-known actor had just been engaged by a kinema-producing company at £700 per week, a salary equal to that of seven Secretaries of State, and yet hon. members said the kinema trade was being destroyed by the tax.

Sir William having urged that pledges were given by M.P.s in ignorance of the true facts of the case, Captain O'Grady contested this, and stated that the figures quoted by the Financial Secretary could and would be disproved. Sir William Joynson Hicks closed with an appeal to members to support the Government, their pledge to do this being of over-riding importance.

Telling Arguments.

Mr. Hilton Young claimed that a false issue had been presented by the Financial Secretary on which he had ridden off with great success. He believed that the tax was a tax upon the people—a tax upon their incomes, and it was unfair and unscientific to supplement one large income tax by additions.

Mr. Robert Young, as one of the 420 members who pledged support to proposals for abolition or repeal of the tax expressed himself as frankly disappointed with the statement of the Financial Secretary. He thought that gentleman had proved too much. Notwithstanding the 66,000 new seats, the return from the tax had diminished. That reduction proved how the industry was suffering. He had found when visiting kinemas in mining and agricultural areas that the larger priced seats were practically empty. People were going less frequently and

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Tax Revision.

and Reduction Defeated.

AGAINST THE DE FRECE SCALE

occupying cheaper seats. This meant a loss to the industry and to the Government. It was not fair to compare entertainment with beer, sugar, or tea. They were commodities that would keep. The entertainment industry had to procure, purvey, and pay for something which had to be sold on a given date, at a certain place, at a given hour, or it lapsed, and the industry suffered.

Lieut.-Com. Astbury protested against the statement that the notices from kinema people at the time of the election were intimidatory: no such communication reached him. He did not think the country would appreciate the levity with which the question had been treated by the Financial Secretary. The Entertainments Duty, in many cases, amounted to 25 per cent. of the capital of the company. He did not support the proposals for abolition, but pleaded that the Government should agree to the reduction of the tax.

Panic of Government Supporters.

Mr. Neil Maclean began very pungently by observing that he was not going to keep for very long those who were either going to keep or break their pledges. The state of the benches opposite exhibited the panic into which the Government had been driven. Pledges had been given not to the kinema trade, but to constituents, and members were bound in honour to keep their promises. He was going to vote for abolition, believing that the remission of the tax would be passed on to the public.

The Prime Minister wound up the debate, admitting that the Entertainments Duty weighed heavily upon many people, and stating that it was a matter for consideration as soon as money was available, but that this year it was impracticable to deal with it. The question was then put, and the amendment was negatived by 153 votes to 274.

No Concession.

Sir Walter de Frece's amendment, set out at length in THE FILM RENTER a fortnight ago, was reached on Tuesday evening. The mover claimed that the scale of duties as proposed helped poorer and humbler people to obtain cheaper and better entertainment and passed on to the public all the benefits that would accrue from the adoption of the scale. The figures produced by the Financial Secretary the previous evening were those of the "gilt-edged investments" of the business, and were not representative. For one kinema that was a paying concern there were forty on the verge of bankruptcy. The slightest encouragement from the Chancellor of the Exchequer would encourage him to withdraw his amendment (Hon Members: "No! No!") He had had an offer of a Select Committee and had refused it. If nothing in the shape of the scale was offered him he must divide the committee.

Sir W. Joynson Hicks said that Sir Walter de Frece's amendment would cost two millions a year. The Government had not the money to make that concession. It was true that a Select Committee was asked for and refused. He would be prepared during the current year to consider fresh facts that might arise, and these facts would be carefully considered next year.

Mr. Entwistle, who had sponsored another amendment, supported the amendment of Sir Walter de Frece, and, after a complaint by Mr. Thomas of the flippant manner in which the matter had been treated on the previous night by the Financial Secretary, the House divided. Ayes, 183; Noes, 258.

Full Lists of "Ayes" and "Noes."

The following list shows how members voted:

Ayes (for Sir W. de Frece's amendment): Adams, D.; Adamson, Rt. Hon. William; Adamson, W. M. (Staff., Cannock); Alexander, A. V. (Sheffield, Hillsbro'); Ammon, Charles George; Attlee, C. R.; Barker, G. (Monmouth, Abertillery); Bellairs, Commander Carlyon W.; Benn, Captain Wedgwood (Leith); Bonwick, A.; Briant, Frank; Broad, F. A.; Bromfield, William; Brotherton, J.; Brown, James (Ayr and Bute); Buchanan, G.; Burgess, S.; Burnie, Major J. (Bootle); Butler, J. R. M. (Cambridge University); Buxton, Charles (Accrington); Buxton, Noel (Norfolk, North); Cape, Thomas; Chapple, W. A.; Charlton, H. C.; Clarke, Sir E. C.; Collie, Sir John; Collins, Sir Godfrey (Greenock); Collison, Levi; Cotts, Sir William Dingwall Mitchell; Cowan, D. M. (Scottish Universities); Darbishire, C. W.; Davies, Alfred Thomas (Lincoln); Davies, David (Montgomery); Davies, J. C. (Denbigh, Denbighshire); Davies, Rhys John (Westhoughton); Davison, J. E. (Smethwick); Dudgeon, Major C. R.; Duffy, T. Gavan; Duncan, C.; Ede, James Chuter; Edmonds, G.; Edwards, C. (Monmouth, Bedwellty); Emlyn-Jones, J. E. (Dorset, N.); Entwistle, Major C. F.; Fairbairn, R. R.; Falconer, J.; Gilbert, James Daniel; Gosling, Harry; Graham, D. M. (Lanark, Hamilton); Graham, W. (Edinburgh, Central); Gray, Frank (Oxford); Greenall, T.; Greenwood, A. (Nelson and Colne); Grenfell, D. R. (Glamorgan); Griffiths, T. (Monmouth, Pontypool); Groves, T.; Grundy, T. W.; Hall, F. (York, W.R., Normanton); Hall, G. H. (Merthyr Tydvil); Hamilton, Sir R. (Orkney and Shetland); Harbord, Arthur; Hardie, George D.; Harris, Percy A.; Hartshorn, Vernon; Hastings, Patrick; Hay, Captain J. P. (Cathcart); Hayday, Arthur; Hayes, John Henry (Edge Hill); Herbert, S. (Scarborough); Herriotts, J.; Hill, A.; Hillary, A. E.; Hinds, John; Hirst, G. H.; Hodge, Rt. Hon. John; Hughes, Collingwood; Jarrett, G. W. S.; Jenkins, W. (Glamorgan, Neath); Jenkins, W. A. (Brecon and Radnor); John, William (Rhondda, West); Johnston, Thomas (Stirling); Jones, Henry Haydn (Merioneth); Jones, J. J. (West Ham, Silvertown); Jones, Morgan (Caerphilly); Jones, R. T. (Carnarvon); Jones, T. I. Mardy (Pontypridd); Jowett, F. W. (Bradford, East); Jowitt, W. A. (The Hartlepools); Kenworthy, Lieut.-Commander J. M.; Kenyon, Barnet; Kirkwood, D.; Lambert, Rt. Hon. George; Lawson, John James; Leach, W.; Lee, F.; Lees-Smith, H. B. (Keighley); Lowth, T.; Lunn, William; MacDonald, J. R. (Aberavon); Macdonald, Sir Murdoch (Inverness); M'Entee, V. L.; McLaren, Andrew; Maclean, Neil (Glasgow, Govan); March, S.; Marshall, Sir Arthur H.; Maxton, James; Middleton, G.; Millar, J. D.; Mond, Rt. Hon. Sir Alfred Moritz; Morel, E. D.; Morrison, R. C. (Tottenham N.); Mosley, Oswald; Muir, John W.; Murnin, H.; Murray, R. (Renfrew, Western); Oliver, George Harold; Paling, W.; Parkinson, John Allen (Wigan); Parry, Lieut.-Colonel Thomas Henry; Perkins, Colonel E. K.; Phillips, Vivian; Ponsonby, Arthur; Potts, John S.; Pringle, W. M. R.; Rees, Sir Beddoe Richards, R.; Richardson, R. (Houghton-le-Spring); Riley, Ben; Ritson, J.; Roberts, C. H. (Derby); Roberts, Frederick O. (W. Bromwich); Roberts, Rt. Hon. G. H. (Norwich); Robinson, Sir T. (Lancs., Stretford); Robinson, W. C. (York, Elland); Rose, Frank H.; Royce, William Stapleton; Saklatvala, S.; Salter, Dr. A.; Scrymgeour, E.; Sexton, James; Shakespeare, G. H.;

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Shaw, Hon. Alex. (Kilmarnock); Shaw, Thomas (Preston); Shinwell, Emanuel; Short, Alfred (Wednesbury); Simon, Rt. Hon. Sir John; Simpson, J. Hope; Sitch, Charles H.; Smith, Sir Harold (Wavertree); Smith, T. (Pontefract); Snell, Harry; Snowden, Philip; Spencer, George A. (Broxtowe); Stephenson, Lieut.-Colonel H. K.; Stephen, Campbell; Stewart, J. (St. Rollox); Sturrock, J. Leng; Sullivan, J.; Sutherland, Rt. Hon. Sir William; Thomas, Rt. Hon. James H. (Derby); Thomson, T. (Middlesbrough, West); Thorne, W. (West Ham, Plaistow); Tillett, Benjamin; Tout, W. J.; Trevelyan, C. P.; Turner, Ben; Walsh, Stephen (Lancaster, Ince); Watson, W. M. (Dunfermline); Watts-Morgan, Lt.-Col. D. (Rhondda); Webb, Sidney; Wedgwood, Colonel Josiah C.; Weir, L. M.; Welsh, J. C.; Westwood, J.; Wheatley, J.; White, Charles F. (Derby, Western); White, H. G. (Birkenhead, E.); Whiteley, W.; Williams, T. (York, Don Valley); Wintringham, Margaret; Wood, Major M. M. (Aberdeen, C.); Wright, W.; Young, Rt. Hon. E. H. (Norwich); Young, Robert (Lancaster, Newton). Tellers for the Ayes: Sir Walter de Frece and Captain O'Grady.

Noes (against Sir W. de Frece's amendment): Agg-Gardner, Sir James Tynte; Ainsworth, Captain Charles; Alexander, E. E. (Leyton, East); Alexander, Col. M. (Southwark); Allen, Lieut.-Col. Sir William James; Amery, Rt. Hon. Leopold C. M. S.; Astley, Lt.-Col. Wilfrid W.; Astbury, Lieut.-Com. Frederick W.; Astor, J. J. (Kent, Dover); Baird, Rt. Hon. Sir John Lawrence; Baldwin, Rt. Hon. Stanley; Balfour, George (Hampstead); Banbury, Rt. Hon. Sir Frederick G.; Banks, Mitchell; Barnett, Major Richard W.; Barnston, Major Harry; Becker, Harry; Bell, Lieut.-Col. W. C. H. (Devizes); Benn, Sir A. S. (Plymouth, Drake); Bennett, Sir T. J. (Sevenoaks); Berry, Sir George; Betterton, Henry B.; Birchall, Major J. Dearman; Bird, Sir William B. M. (Chichester); Blades, Sir George Rowland; Blundell, F. N.; Bowyer, Capt. G. E. W.; Brassey, Sir Leonard; Bridgeman, Rt. Hon. William Clive; Briggs, Harold; Brown, Brig.-Gen. Clifton (Newbury); Brown, J. W. (Middlesbrough, E.); Bruton, Sir James; Buckingham, Sir H.; Buckley, Lieut.-Colonel A.; Bull, Rt. Hon. Sir William James; Burn, Colonel Sir Charles Rosdew; Burney, Com. (Middlesex, Uxbridge); Butcher, Sir John George; Butler, H. M. (Leeds, North); Butt, Sir Alfred; Button, H. S.; Cadogan, Major Edward; Campion, Lieut.-Colonel W. R.; Cassels, J. D.; Cautley, Henry Strother; Cayzer, Sir C. (Chester, City); Cecil, Rt. Hon. Sir Evelyn (Aston); Cecil, Rt. Hon. Lord R. (Hitchin); Chamberlain, Rt. Hon. N. (Ladywood); Chapman, Sir S.; Churchman, Sir Arthur; Clarry, Reginald George; Coates, Lt.-Col. Norman; Cobb, Sir Cyril; Cockerill, Brigadier-General G. K.; Colfox, Major William Phillips; Colvin, Brig.-General Richard Beale; Conway, Sir W. Martin; Cope, Major William; Cory, Sir J. H. (Cardiff, South); Cotts, Sir William Dingwall Mitchell; Courthope, Lieut.-Col. George L.; Craig, Captain C. C. (Antrim, South); Craik, Rt. Hon. Sir Henry; Crook, C. W. (East Ham, North); Crooke, J. Smedley (Deritend); Curzon, Captain Viscount; Dalziel, Sir D. (Lambeth, Brixton); Davidson, J. C. C. (Hemel Hempstead); Davidson, Major-General Sir J. H.; Davies, Thomas (Cirencester); Davison, Sir W. H. (Kensington, S.); Dixon, C. H. (Rutland); Doyle, N. Grattan; Du Pre, Colonel William Baring; Edmondson, Major A. J.; Ednam, Viscount; Elliot, Capt. Walter E. (Lanark); Erskine, James Malcolm Monteith; Erskine, Lord (Weston-super-Mare); Erskine-Bolst, Captain C.; Eyres-Monsall, Com. Bolton M.; Falcon, Captain Michael; Falle, Major Sir Bertram Godfray; Fawkes, Major F. H.; Fermor-Hesketh, Major T.; Flanagan, W. H.; Ford, Patrick Johnston; Forestier-Walker, L.; Fraser, Major Sir Keith; Fremantle, Lieut.-Colonel Francis E.; Furness, G. J.; Galbraith, J. F. W.; Garland, C. S.; Gates, Percy; Gaunt, Rear-Admiral Sir Guy R.; Gilmour, Lt.-Col. Rt. Hon. Sir John; Gould, James C.; Greene, Lt.-Col. Sir W. (Hackney, N.); Greenwood, William (Stockport); Grenfell, Edward C. (City of London); Gretton, Colonel John; Guinness, Lieut.-Col. Hon. W. E.; Gwynne, Rupert S.; Hacking, Captain Douglas H.; Hall, Lieut.-Col. Sir F. (Dulwich); Hall, Rear-Admiral Sir W. (Liverpool, W. Derby); Halstead, Major D.; Hamilton, Sir George C. (Altrincham); Hannon, Patrick Joseph Henry; Harmsworth, Hon. E. C. (Kent); Harrison, F. C.; Hann, Sir Sydney H.; Hennessy, Major J. R. G.; Herbert, Dennis (Hertford, Watford); Hewett, Sir J. P.; Hilder, Lieut.-Colonel Frank; Hiley, Sir Ernest; Hoare, Lieut.-Colonel, Rt. Hon. Sir S. J. G.; Hogg, Rt. Hon. Sir D. (St. Marylebone); Hohler, Gerald Fitzroy; Hopkins, John W. W.; Hopkinson, A. (Lancaster, Mossley); Horne, Sir R. S. (Glasgow, Hillhead); Houfton, John Plowright; Howard, Capt. D. (Cumberland, N.); Howard-Bury, Lieut.-Colonel C. K.; Hudson, Captain A.; Hume, G. H.; Hume-Williams, Sir W. Ellis; Hunter-Weston, Lieut.-Gen. Sir Aylmer; Hurd, Percy A.; Hutchison, G. A. C. (Midlothian, N.); Hutchison, W. (Kelvingrove); Inskip, Sir Thomas Walker H.; Jackson, Lieut.-Colonel Hon. F. S.; James, Lieut.-Colonel Hon. Cuthbert; Jephcott, A. R.; Jodrell, Sir Neville Paul; Joynson-Hicks, Sir William; Kennedy, Captain M. S. Nigel; King, Captain Henry Douglas; Lamb, J. Q.; Lane-Fox, Lieut.-Colonel G. R.; Leigh, Sir John (Clapham); Lloyd-Greame, Rt. Hon. Sir Philip; Lorden, John William; Lorimer, H. D.; Lort-Williams, J.; Lougher, L.; Loyd, Arthur Thomas (Abingdon); Lumley, L. R.; Lynn, R. J.; Macnaghten, Hon. Sir Malcolm; McNeill, Ronald (Kent, Canterbury); Maddocks, Henry; Malone, Major P. B. (Tottenham, S.); Margesson, H. D. R.; Martin, A. E. (Essex, Romford); Mason, Lieut.-Colonel C. K.; Milne, J. S. Wardlaw; Mitchell, W. F. (Saffron Walden); Mitchell, Sir W. Lane (Streatham); Moles, Thomas; Molson, Major John Elsdale; Moore, Major-General Sir Newton J.; Morrison, Hugh (Wilts, Salisbury); Morrison-Bell, Major A. C. (Honiton); Murchison, C. K.; Nall, Major Joseph; Nesbitt, Robert C.; Newson, Sir Percy Wilson; Nicholson, Brig.-General J. (Westminster); Nicholson, William G. (Petersfield); Norton-Griffiths, Lieut.-Colonel Sir John; Oman, Sir Charles William C.; O'Neill, Rt. Hon. Hugh; Ormsby-Gore, Hon. William; Paget, T. G.; Parker, Owen (Kettering); Pease, William Edwin; Penny, Frederick George; Percy, Lord Eustace (Hastings); Perring, William George; Peto, Basil E.; Pollock, Rt. Hon. Sir Ernest Murray; Pownall, Lieut.-Colonel Assheton; Preston, Sir W. R.; Pretyman, Rt. Hon. Ernest G.; Privett, F. J.; Rae, Sir Henry N.; Raeburn, Sir William H.; Raine, W.; Rankin, Captain James Stuart; Rawlinson, Rt. Hon. John Fredk. Peel; Rawson, Lieut.-Com. A. C.; Reid, D. D. (County Down); Remnant, Sir James; Rentoul, G. S.; Reynolds, W. G. W.; Rhodes, Lieut-Colonel J. P.; Richardson, Sir Alex. (Gravesend); Richardson, Lt.-Colonel Sir P. (Chertsey); Roberts, Samuel (Hereford, Hereford); Roberts, Rt. Hon. Sir S. (Ecclesall); Robertson-Despencer, Major (Islington, W.); Rogerson, Captain J. E.; Rothschild, Lionel de; Roundell, Colonel R. F.; Ruggles-Brise, Major E.; Russell, Alexander West (Tynemouth); Russell-Wells, Sir Sydney; Samuel, A. M. (Surrey, Farnham); Samuel, Samuel (Wandsworth, Putney); Sanders, Rt. Hon. Sir Robert A.; Sanderson, Sir Frank B.; Sandon, Lord; Sassoon, Sir Philip Albert Gustave D.; Sheffield, Sir Berkeley; Shepperson, E. W.; Simpson-Hinchcliffe, W. A.; Skelton, A. N.; Smith, Sir Allan M. (Croydon, South); Somerville, A. A. (Windsor); Somerville, Daniel (Barrow-in-Furness); Spender-Clay, Lieut.-Colonel H. H.; Stanley, Lord; Steel, Major S. Strang; Stewart, Gershom (Wirral); Stockton, Sir Edwin Forsyth; Sueter, Rear-Admiral Murray Fraser; Sugden, Sir Wilfrid H.; Sykes, Major-General Sir Frederick H.; Terrell, Captain R. (Oxford, Henley); Thompson, Luke (Sunderland); Thomson, F. C. (Aberdeen, South); Titchfield, Marquess of; Tryon, Rt. Hon. George Clement; Turton, Edmund Russborough; Ward, Colonel L. (Kingston-upon-Hull); Waring, Major Walter; Warner, Sir T. Courtenay T.; Watson, Captain J. (Stockton-on-Tees); Watts, Dr. T. (Manchester, Withington); Wells, S. R.; Weston, Colonel John (Wakefield); Wheler, Colonel Granville C. H.; Windsor Clive, Lieut.-Colonel George; Winterton Earl; Wise, Frederick; Wolmer, Viscount; Wood, Rt. Hon. Edward F. L.; Wood, Sir H. K.; Wood, Major Sir S. Hill-Woodcock, Colonel H. C.; Yate, Colonel Sir Charles Edward; Yerburgh, R. D. T. Tellers for Noes: Colonel Leslie Wilson and Colonel Gibbs.

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"Service Beyond the Films."

Famous Lasky's New Exploitation Department.

EXPERT MANCHESTER SHOWMAN TO TAKE CHARGE.

EVER to the fore in their endeavour to grapple with exhibitors' problems Famous-Lasky are now increasing their many departments by the addition of an exploitation service. This is to be instituted solely with the object of providing showmen with the best possible assistance (musical scores, "presentation" hints, etc.) in exhibiting Paramount Films to a 100 per cent. advantage.

A Showman Expert.

For this purpose the company have made an enterprising move. Believing that nobody in the business can render such expert guidance to exhibitors as an exhibitor who has been up against all their difficulties himself, and has "won through," Famous-Lasky have called to London to take charge of their exploitation department, one of the most brilliant of England's younger showmen, viz., Mr. Earl St. John, for the past 3½ years manager of the Ardwick Picture Theatre, Ardwick Green, Manchester.

Service for the Exhibitor.

This is a significant innovation in many ways. Under its lynx-eyed chief, Mr. J. C. Graham, the Paramount organisation in Wardour Street is keen to realise the changes that are taking place in the film and kinema industries almost every week. The art of showing films, alike with that of selling films, is no longer the slapdash business that it was. At one time it was not difficult to make a lot of money simply by building a hall and projecting pictures on a screen. But the day of "easy winners" is past. It is necessary to *sell* films to the public now, and that job requires a vast amount of commercial acumen and prescient showmanship. Many exhibitors have failed because they have not moved with the times. Some have not made the success they ought to have done because the renters also have been slow to recognise that *their* service to the theatres is not fully discharged when they have hired out a film. The harassed showman, faced with clamouring shareholders on the one hand and industrial depression on the other, often has but little time (even if he has the capacity) to study the development of screen art in all its ramifications. He fails to make the *best* out of his programs, and he is at a loss to know why. He is successful enough perhaps with a big, well-advertised production that contains an universal appeal, but he is ignorant of "exploitation angles," and knows not how to finesse with special propositions, or even how to dress up an average picture so that his patrons may go out singing its praises. Like the inefficient roadsweeper, he is all right when it comes to a straight patch, but no good at all "round corners." That is where the new service started by Famous-Lasky is likely to prove of inestimable benefit to him in putting over, at least, one very prominent brand of films. This company, for one, does not agree that it has fulfilled its contract with the kinemas merely by booking subjects to them. Its slogan is "Service Beyond the Films." Its aim henceforth is not only to provide a high-class picture, but to assist the kinema manager in making his public realise that it *is* a high-class picture—of a kind, too, that they want to see again.

MR. EARL ST. JOHN.

Mr. St. John's Work at Ardwick.

To "work on" Famous-Lasky films from this angle will be the job set Mr. Earl St. John, who opens up in his new sphere this week. From what we know of his abilities and energy as a manager at Ardwick we should say that the company could not have made a better choice. Mr. St. John has had altogether about fifteen years' experience of the film business, both in this country and in America. He "served his time," if the expression may be used, on the distributing, or renting, side of the trade in the States; served in the war, was demobilised in England, and afterwards acted for nearly a year in a supervisory capacity for the same company which he now rejoins as exploitation chief. That his talents as a showman are of an exceptionally high order is proved by the fact that the Ardwick Picture Theatre is emerging from the slump as one of the most successful shows in Manchester. Even through the last couple of years of trade depression it has paid substantial dividends, placed considerable sums to reserve, and is in a thoroughly sound financial position. The key to this position has lain in one word: showmanship, the *flair* for which Mr. St. John possesses in a marked degree. Famous-Lasky have evidently recognised the fact that what a man has done for himself he can show others how to do. From being a practising exponent in the art of showing pictures, Mr. St. John will now become a consultant in that art, and the services of his department will be available for all exhibitors who desire to shine in the varied and intricate business of "presentation."

Prescribing for Box-Office Ailments.

Famous-Lasky, we understand, intend to concentrate very actively on the work of special exploitation. It is intended, even, to go further than this. Not only will these auxiliary aids to "presentation" be prepared, but local conditions will also be taken into account. The ailments of halls suffering from an anæmic revenue can be diagnosed by the Famous-Lasky specialist, who will prescribe a course of treatment in regard to showing their films calculated to give vitality to the box office. Undoubtedly, this new exploitation bureau is one of the brainiest ideas that have emanated from Paramount in London, and in the hands of its able and enterprising young chief cannot fail to prove of invaluable service to showmen.

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GOLDWYN

Full Report of the Settlement—T Stoll—And an Agreement tha

AS exclusively announced in our last issue, the Goldwyn-Stoll case terminated with dramatic suddenness on Friday morning, when the two contesting parties reached a settlement which was agreed to by Mr. Justice McCardie. When the court assembled on Friday it was noticeable by the absence of the Judge and the principals of the case that a settlement was in the air, and it was no surprise when Mr. Tomlin, K.C., rose at 12-30 and announced that his clients had agreed to a settlement with the Stoll Company so that there would be an end to the dispute. The actual terms of the settlement were in substance given in our last issue, but owing to the fact that it was not reached until late on Friday morning, there was not time to print the remarks of Mr. Justice McCardie. As these contained a very handsome tribute to Sir Oswald Stoll, we give the judgment in full.

There is one point that was not mentioned in court, which the plaintiffs very generously conceded and which, we understand, is exceedingly satisfactory to the Stoll Company. The Goldwyn claim was for £20,000, and when Stoll's agreed to a judgment for £13,500, it was agreed also that an action entered in America against Stoll's by Messrs. Godsol, Gillette and Frohman, which was holding up the exhibition of the Stoll Sherlock Holmes Pictures, should be withdrawn and that the Stoll Company should have the free use to the title Sherlock Holmes. It will be remembered that this action has been pending for some months in the States, and the sale of these Sherlock Holmes films which Stoll's had made was seriously retarded, and it has been impossible to proceed pending the trial of the action. Now that Mr. F. J. Godsol has very handsomely met Stoll's by agreeing to withdraw his claim, the way is left open for Stoll's to proceed with these pictures, and as the sum involved runs into many thousands of pounds, it undoubtedly is a very real asset to them. We append below the later stages of the hearing, together with the full report of the settlement.

Stoll's Right to the Six Films.

Mr. Justice McCardie resumed the hearing of this action in the King's Bench Division on Thursday.

Mr. Bernerd was cross-examined by Mr. Tomlin: When you noticed the alterations which plaintiffs had made in the agreement, did you still believe you had full right to the 18 pictures?—Yes, if they were produced.

You knew it was not certain?—It was as certain as anything in this world can be.

Mr. Tomlin: One thing is certain, and that is, you will not answer a question "Yes" or "No." (Laughter.)

Witness said he hoped to arrange with Goldwyn for the next season's production and for joint productions with him for the future. He (witness) knew before the contract was entered into that the influenza epidemic had interfered with production, but he had no doubt that he would get the 18 pictures. He did not suddenly make up his mind to go to America because he had a doubt whether he was going to get the 18 films. The reason he cabled to say he was coming was because there had been correspondence about a proposition for joint production with Goldwyn, and witness was very anxious to meet him. Some letters were produced regarding this proposition for a joint scheme.

When did you first come to the conclusion you were being treated in bad faith by Goldwyn?—At the interview at which Mr. Goldwyn and I had a rather heated conversation on October 9 or 10. I don't think they thought it was anything but an American method of doing business.

Was it on your suggestion that certain questions were put in this action attacking the character of Mr. Godsol, for which, fortunately, he was prepared with a full and complete answer?—No, I had heard a rumour about certain things, and I told my solicitor, and it was left in his hands. I did not know the questions were going to be put.

Witness denied that he told Mr. Blumenthal that Mr. Godsol was going to be torn to pieces by Sir John Simon.

Is it not the true position that you never suggested there was an obligation on them to deliver the six pictures, but that you said they were morally bound to deliver them?—No.

His Lordship: Do you say Sir Oswald Stoll thought he had an absolute right to the 18?—Yes.

Why did he complain in the cablegram not of cancellation, but of the delay?—I don't know what was in his mind.

He says he is entitled to compensation for delay in giving notice?—He probably thought that they could not deliver some of the pictures. He might have had the idea that some of the pictures had not been produced and would not be produced.

A Question of Cables.

Mr. Tomlin pointed out to witness that in a cable advising acceptance of the new contract there was not a word about the six pictures?—Witness said some of these cables were sent from Goldwyn's office. In some cases they were dictated in the presence of Mr. Hess, who said: "You will have to get your Board's decision quick."

Is that the reason for not putting in anything about the six?—No, I was not discussing the six at this time, but discussing the whole output.

His Lordship suggested that the cable book should have been put in, and Mr. Hastings said it had been sent for.

Mr. Tomlin then put to witness a cable from Mr. Michie in London to Mr. Taylor, who was over in New York with witness. The cable referring to the suggested terms of the new contract said they were impossible, and added: "Gamble for us. We must continue production English films. Perhaps if decision new contract delayed, Goldwyn's will climb down." Witness said he did not remember whether there was any reply to that cable. He was rather annoyed about it because it was rather lowering his prestige, but Taylor said: "It's quite all right. It's from our very good friend in London and is merely to show the proposition is not regarded as of the best."

On the resumption after luncheon cable books were produced, and in respect of one his lordship said the leaves had been torn out, and asked witness if he could give an explanation of that.

Witness said that perhaps it had never been used.

His Lordship: Some of the torn pieces have marks on them as if it had been used?—Yes, I can see the top three. I suggest they have probably been torn out and used.

The Judge: First you say it had not been used. Now it is obvious it has been used.

Witness: It is not from my office. I understand it is from the Coliseum. The leaves may have been torn out to be used in this case.

His Lordship: At present I do not like this aspect of the case.

Mr. Hastings said it was a matter that would be investigated, but at the moment he had no explanation to offer.

The hearing was adjourned.

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v. STOLL.

...e Judge's Tribute to Sir Oswald ... was not mentioned in Court.

A Settlement Announced.

When the time arrived for the resumption of this action on Friday the parties entered into a private conference, and shortly after noon a settlement was announced.

Mr. Tomlin, K.C., said they were very much obliged to His Lordship for the indulgence he had given, which had enabled them to come to a settlement. He proposed quite shortly to tell His Lordship what the terms were, but before he did so Mr. Hastings desired to say a word about the cable books which were produced on the preceding day.

Mr. Patrick Hastings also expressed his indebtedness to His Lordship, and said the time given to the parties for a conference had not been wasted. It was a difficult matter. Inasmuch as it was desirable there should be no doubt at all, the terms of settlement had been written down and they would be read out. He should not have said anything at all if it had not been for the cables, of which there had been much discussion on the previous day. "I am sure," he added, "that all of us who practice in these courts know that the firm who are instructing us could not possibly be capable of giving any discovery other than that which they believed to be complete and perfect, and I am sure your Lordship would take a precisely similar view about Sir Oswald Stoll. A curious thing happened yesterday in connection with this book (a cable book) which I have in my hand. Your Lordship will remember a suggestion was made, and naturally, that there must be some cable books, whereupon cable books were produced. This cable book was found to be in a condition in which all the leaves were torn out. I need hardly say it was the cause of great anxiety to my clients and of great distress to find what the explanation could be. I cannot tell your Lordship what the explanation is beyond this, that there is in court the representative of the Marconi Company, who make these books, who is prepared to satisfy your Lordship beyond all question that this book was never made until a year after all these matters were concluded, so that although it was thought this might have been the book in which the cables were, it now appears that it could not have been the book at all. What apparently happened was this: The gentleman in charge of this department, Mr. Anderson, extracted from the books the various cables which belong to different businesses, and the cables in respect of each business seem to have been filed together. The cables in respect of this business have, as your Lordship now knows, only been discovered, and, I am sorry to say, been discovered piecemeal. Mr. Anderson, between the dates when these matters were started in 1919 and the present time, went abroad and died. There is no doubt whatever that the various bundles which were put together, in point of fact were never properly kept as they should have been. That is why some of them were only discovered as late as yesterday." In conclusion, Mr. Hastings said he should like to say, particularly with regard to Mr. Hess, Mr. Godsol, and the other gentlemen who had been cross-examined, that any imputations against them were unreservedly and completely withdrawn.

The Judge's Tribute to Sir Oswald Stoll.

Mr. Tomlin then read the terms of settlement as follow:

"All imputations of improper conduct or bad faith against plaintiffs or Mr. Hess, or any official of the plaintiff corporation, be absolutely and unreservedly withdrawn, and no imputation being made against the defendants, both counter-claims are dismissed with costs. Judgment for the plaintiffs for £13,500, with costs in both actions."

Mr. Tomlin explained that there was another action and another counter-claim in which the same parties were concerned, and that the sum named was the total to be paid by defendants in respect of both actions. He also said the costs were to include certain special items which had been agreed between the parties.

His Lordship said he was very glad that the parties had come to terms, and that the misunderstandings which existed had been cleared away. He accepted with pleasure the statement made by Mr. Hastings in regard to the points which had arisen upon the question of the production of documents. He had no doubt the able solicitors who had advised the defendants in this case had fulfilled their duties properly. "I ought also to say," added His Lordship, "that as Sir Oswald Stoll's name has been indirectly mentioned in this case, as far as I can see Sir Oswald Stoll is absolutely free from any suggestion that he has been guilty in any matter at all which might call for criticism. Therefore the case concludes under circumstances which I hope afford a basis of future commercial and personal friendship between those concerned."

IRISH CENSORSHIP BILL IN THE SENATE.

Recensoring at Lower Fees.

THE Irish Censorship of Films Bill has now passed through the Irish Senate, where discussion only resulted in one important amendment.

Senator de Loughrey suggested that the Government might make some arrangement so that films already censored should not be subject to the expense of recensoring.

The Minister for Local Government said that the films that had been passed by the Dublin Censor would be charged very much reduced fees, so that there would be no hardship.

On the motion of Senator MacKean, Section 3 was amended by the addition of a clause providing that no person having stocks or shares or financial interest in any company having for its object the exhibition or production of moving pictures shall be eligible for membership of the Board of Censorship.

The Minister for Local Government said that the proviso was one that nobody could object to. He suggested that the words "or production" be inserted after "exhibition."

The words were inserted and the amendment was agreed to.

Senator MacKean then proposed that young people under 16 years of age shall not be admitted to any kinema unless in a body from the school under the supervision of their masters.

The Earl of Wicklow formally seconded.

Senator Yeats, the poet, contributed to the debate in opposition to the amendment, which was lost.

Senator Barrington, in moving the insertion of the words, "or otherwise undesirable in the public interest," after the words "public morality" in Sub-Section 3, Section 7, said that it was suggested to him by a film he had seen in England. A good many films were devoted to propaganda, and films that he had seen in England would be fatal in Ireland.

Mr. Blythe (Minister for Local Government) said that it would be better to give the censors no powers at all than powers so wide as those proposed by Senator Barrington.

Senator Barrington withdrew his amendment, and the Bill was passed.

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English Novelist on the Function of the Film.

W. B. Maxwell's Confessions and Suggestions.

LITERATURE AND THE PICTURES.

THE most striking utterance that came from the author's side at the Motion Picture Arts Congress in New York (a specially cabled account of which appeared in last week's FILM RENTER) was undoubtedly that of Mr. W. B. Maxwell, the well-known English novelist and son of the late "Miss Braddon." Short excerpts from his speech were included in the message we printed, but we have since received a full report of the speech, which appears below:

Mr. Maxwell said: "I came here with great hopes as to the good that would result from this Congress of the Motion Pictures Art, and now, after listening to the able and eloquent addresses to-day, I am still more confident.

"Art is, of course, a big word, but I think it may properly be used. It is an art that is most certainly going to establish itself. But I would like to say at once that in my firm opinion it is an interpretative, an illustrative art, and not a creative art; and the less you invent, the more you illustrate, the better will the art flourish.

A False Prophet.

"In the beginning, when the films came to England, I forfeited my last chance of going down to posterity as a prophet. In speech and writing, I condemned 'the movies' as a passing craze—an amusing toy that people would soon grow tired of—and I prophesied that there would not be a screen or lantern visible in two years from then. But I did worse than prophesy. I made a fool of myself in another way. At that time I owned land and house property in a flourishing part of greater London, and a 'movie' man came and asked me to rent him a site to build a picture theatre, suggesting that I should provide a little capital and go into the enterprise as partner as well as landlord. I refused with oaths—but I was sorry afterwards, and I am sorry still. He built his theatre on another site, and was soon making far more money than I could make by writing books or trading house property. The films had come to stay; and as to their power, their far-reaching effect on the other side of the Atlantic, I would like to lay before you a fact with which perhaps you are not acquainted.

Servants and the Kinema.

"It is the passing away of our country house life. American visitors always noticed—wherever they drove through the country of England—the splendid old houses and heaths—and all around them lesser dwelling houses with smaller parks, or stretches of meadow, woods and streams, making the pleasant frame to a charming picture. And in this graceful scene the nobility and gentry of England led kindly yet dignified lives with their families and friends. It was English, that life—and we were proud of it. Now it is gone for ever. The houses are there, but the life has become impossible. Why? Not the war, not taxation, not want of money is the cause of its disappearance—*but the kinema theatre.* You cannot get servants to run the houses for us. In England we can get servants enough in the cities or towns. But our English servants flatly refuse to shut themselves up of an evening in a country house miles away from the nearest kinema theatre. Beyond the loss of their favourite entertainment, they feel themselves cut off and isolated when out of reach of 'the movies.' The kinema theatre symbolises for them life and civilisation.

"So we have the disappearance of a whole phase of society. That is a big fact, isn't it? But it is a physical, a material effect rather than a spiritual one. The film can do stupendous things on the spiritual side, too. But the biggest thing of all, what I venture to think its supreme function, is its power to make one understand a great piece of literature—or, at least, parts of it—better than one has ever done before.

The Film's Revealing Power.

"If it will not weary you, may I give some instances from my own case? I saw a film years ago, before the war, on the 'Battle Hymn of the Republic.' That inspired piece of splendid thought has always stirred me—it had crept right into my blood and bones—I used to quote it to my children—with the least encouragement I would quote to you now. But I never knew or felt quite how fine it was until I saw it illustrated by the film. Another instance is a film of 'Hamlet'—with marvellous scenes of the Castle of Elsinore. Another is 'Peter Ibbetson.' I saw it the other day. Again a favourite book of mine. I recognised at once that I was getting the story through another medium. I was gaining something one minute, losing something the next—but on balance I got the spirit of the book, the very heart and soul of that dream-communion of two innocent, loving souls—I got it better and more fully than the book itself had ever given it to me.

The Bad Side of the Screen.

"That was a good picture-play. But, oh, ladies and gentlemen, the bad ones. Why are they so poor—so trite, so commonplace, so absolutely rotten? We are suffering under them, groaning under them in England—and they are not all made at home, many of them come from over here. I don't want to be unpatriotic or to even boast. We make some quite good pictures, but I believe when we settle down to the job, we English can make a worse film than any country in the world. We slop over with such a treacle pond of sentiment, we go down so deep into the mines of foolishness, we touch the very bed-rock of imbecility. But that is an effort. We are a lazy people. We prefer to buy from you; and, my word, you do give us some duds now and again.

"Why is it? The explanation put forward on our side is lack of capital and scarcity of good, filmable material. But I cannot believe in that explanation.

"Things are not well with the film in England. Lest I should be taking a too pessimistic view, I sought a second opinion before coming here. I asked Mr. Clive Holland.

"What is happening over there is that intelligent people are always being won to the film-habit and always being lost. One is caught by a splendid production. One goes again and sees a bad production. One goes again and sees an atrociously bad one—some cheap concoction made without the assistance of an author—the imitation of a hundred imitations.

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Renters Refused Membership of Leeds Exchange.

Drastic Action by Club Directors.

From our Leeds Correspondent.

THE trouble in the Yorkshire trade over the taking away by certain renters of their trade shows from the Cinema Exchange at Leeds to the super-kinemas in the city, thus causing a serious loss of revenue to the Exchange, has been revived in very acute form this last week by the refusal of the Cinema Exchange directors or management committee to admit to membership two well-known and popular renters on the ground, so it said, that these two representatives, or their firms, do not trade show their films at the Exchange.

That is the story, at any rate, that has set the trade talking again, sometimes rather wildly and even foolishly in some quarters, of one section of the trade fighting the other, of wholesale resignations from membership of the Exchange, and various other things, for which there is neither time nor room in the trade at the present time.

It is admitted, and fully appreciated, on all hands in the trade that this loss of trade show revenue to the Exchange is a serious matter, and that if the Exchange is to continue to prosper, or even keep open, something—even something drastic—must be done, but not one of the average members, in their wildest or most extravagant speculations, ever thought of the idea of barring two such members of the trade. The decision has caused a good deal of resentment, if not indignation, and, after cutting out all the " hot air " that has been let off in the club smokeroom, there is still, I think, a very substantial body of opinion among the members (and best friends) of the Exchange that the action taken is very extraordinary and far too drastic.

The case of one of the parties is particularly hard, inasmuch as his firm never do trade show their films; while in the second case the trade shows are more often than not fixed up from headquarters in London, and the feeling is that the decision to exclude the representative should at once be reviewed.

Two wrongs never make a right, and thus it is foolish for certain of the renters to threaten to resign from membership of the club and attempt to influence others to resign. It is nonsense, too, for either renters or exhibitors to make this Exchange trade-show question a personal matter as between the two sections of the trade and to talk of one side fighting the other.

The directors of the Exchange should, as previously urged in the FILM RENTER, call an extraordinary general meeting of members, discuss the question fully in all its bearings, and surely there are brains enough in the business in Leeds to devise a scheme that will ensure a share of trade shows for the Exchange, reasonable satisfaction for the renter who so gives his shows, and due consideration for the exhibitors who find the Exchange a convenience—even those gentlemen who are connected with the super-kinemas against which in this comparatively small side-line matter of trade shows they are in competition. It is regrettable that one or two such members have either resigned membership or are contemplating it.

A week or two ago two or three directors of the Cinema Exchange called on a few of the heads of London renting firms to bespeak support for the Exchange in this matter, and they were given assurance of support in several cases. It seems to me that is the end where business on this question will have to be done.

ENGLISH NOVELIST ON THE FUNCTION OF THE FILM—*continued.*

" In these interior productions there is no appeal to the mind, no stimulus to the imagination, no uplift of any kind. One can guess the end almost before the thing starts, and from minute to minute one is never surprised, never set wondering.

The Author's Part.

" It seems to me that a definite point has been reached and the future of the motion picture art is hanging in the balance. Either the film is going to prove a benefit to mankind or it is going to prove a danger. Either it will stimulate the imagination and thought of the world, or it will weaken and deaden them. It must do one or the other. It must either call upon people's intelligence or put their intelligence to sleep.

" And the key to the problem seems to me to lie in this further question. Are you going to walk hand-in-hand with literature, or are you going to turn your back on that difficult and exacting companion—or even get a divorce from her altogether?

" In England (I don't know how it is over here) there has been a very definite hostility between author and producer—a hostility due, I believe, to a misunderstanding on both sides. The author has been disappointed with results because of his fundamental ignorance of the limits and extreme possibilities of a picture-play, while the producer has often failed from not correctly grasping the author's main idea. Each has been irritated with the other. And sometimes studios have gone to the length of concocting their plays without the work of any author at all. That is, of course, utterly wrong.

" Believe me, you cannot do without authors. As I said, your art is interpretive and not creative. Your producers must deal with something already in existence; they cannot concentrate and arrange, and at the same time weave out of nothing the material they are dealing with.

" It is the author who provides them not only with their material, but their inspiration, the mysterious unanalysable something that makes the whole thing worth while. There is an illusion of life, a reality about a finely created piece of fiction—a book that is itself living and going to live—that no producer can reach on his own, no matter how clever he may be.

" But the author must learn his place in the partnership. He can help, but he must know *how* to help. Personally I am entirely sceptical as to the success likely to be achieved by authors if they themselves try to adapt their works for the screen. I don't believe if Shakespeare came to life to-morrow he would succeed in the task. Years of training, probably great natural talents, will go to the making of a brilliant and successful producer; and authors—at any rate, the highest class of authors—are going to waste their time if they try to get there."

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"LOVES OF THE MIGHTY."

"Ideal's" Ambitious New Film.

IDEAL will shortly be showing a new picture, to which exceptional importance is attached. It is called "Loves of the Mighty," and may be described as a poignant spectacular drama, built on extremely ambitious lines.

Like "This Freedom," "Jealousy," and other recent Ideal successes, "Loves of the Mighty" depends for its chief attraction on an intensely vital story, which may be called the recurring tragedy of human history—a great popular leader, mastered by the eternal feminine, and, as a result, falling helpless into his enemies' hands.

The theme is claimed to be worked out in a series of sequences so dramatic and intense as to hold the spectator spellbound throughout. Grandeur is the keynote of the production, massed crowds playing their part in scene after scene. In one magnificent set the gallery in which the mob are seated rises to a height of 60 feet, and is packed solid with humanity. Indeed, one of the features of the production is the manner in which the crowds are handled. The acting, too, will be found to be of real distinction, the chief part being taken by Emil Jannings, who will be remembered for his performance in "Passion."

The trade show of the picture will take place at the New Gallery Kinema on Wednesday, July 4, at 11-30.

BETTY BALFOUR'S "PAS REVE."

The French "Tipperary."

BETTY BALFOUR is as popular with Parisian audiences as she is in this country, and this popularity is largely due to the great "hit" she made singing the patriotic "Pas Reve" to French poilus during the war. So Betty does her "Pas Reve" turn again in "Love, Life, and Laughter," and the stirring strains of the French "Tipperary" are given in the musical accompaniment. It is the song she sings very becomingly, and dashingly dressed as a poilu. Betty originally sang the song in C. B. Cochran's revue, "Airs and Graces," produced during the war, and the critics thought it the biggest "hit" of the revue. The people who have bought "Love, Life, and Laughter" for France say that French audiences will go wild with delight with Betty's "Pas Reve" in the picture.

Master Edwin Smith left New York on the 19th on a visit to his father, Mr. Edwin J. Smith, managing director of European Motion Picture Company. He is at present on vacation from the Lawrenceville School, Jersey—the famous 150-year-old institution which serves as Preparatory School for the Princetown University. Smith junior is looking eagerly forward to his second English tour, and a new acquaintance with the Anglo-American entente.

FINE FILM OF THE FRENCH REVOLUTION PERIOD

Scenes from "The Loves of the Mighty," which Ideal Films will screen for the Trade on July 4.

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CURRENT UNIVERSAL — JEWELS

Two Years of Adventure Squeezed into Two Hours of Thrills!

The Mad Monarchs of the Murky Morass!
Pinioned and Pictured!
It's the World's Greatest Show
Greater than the Circus!
R. Schwalm

Carl Laemmle presents

H. A. SNOW'S

Hunting Big Game in Africa

WITH GUN AND CAMERA

UNIVERSAL PICTURES

The picture that ran for three months at the Lyric Theatre N.Y.C.

EUROPEAN MOTION PICTURE Co., Ltd., 169, Wardour St., London W.1., and branches.

CURRENT UNIVERSAL – JEWELS

JACK LONDON'S
Sensational Story
"The ABYSMAL BRUTE"
starring
REGINALD DENNY
AND AN EXTRAORDINARY CAST

HOBART HENLEY PRODUCTION

A CHORUS of PRAISE
Finely acted – beautifully produced & of gripping interest. A STRONG ATTRACTION FOR ANY THEATRE.
The Bioscope
The whirlwind boxing bouts, are excellently staged. There is a clear wholesome atmosphere about this Jewel. A first-class booking.
Kinematograph Weekly
A Showmans Picture – Reginald Denny in this different boxing picture imparts personality and conviction to the leading rôle.
The Cinema

IVERSAL – JEWEL

presented by CARL LAEMMLE

EUROPEAN MOTION PICTURE [illegible] dour St. London W.1., and branches

CURRENT UNIVERSAL JEWELS

Ever-last-ingly EXCITIN

BAYU

UNIVERSAL-JEWEL

The pleasure is all yo

EUROPEAN MOTION PICTURE Co., LTD., 169, Wardour St., London W.1., and branches.

CURRENT UNIVERSAL — JEWELS

CURRENT UNIVERSAL — JEWELS

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CURRENT UNIVERSAL — JEWELS

OUT OF A FIERY CHAOS CAME LOVE!

A HOBART HENLEY PRODUCTION

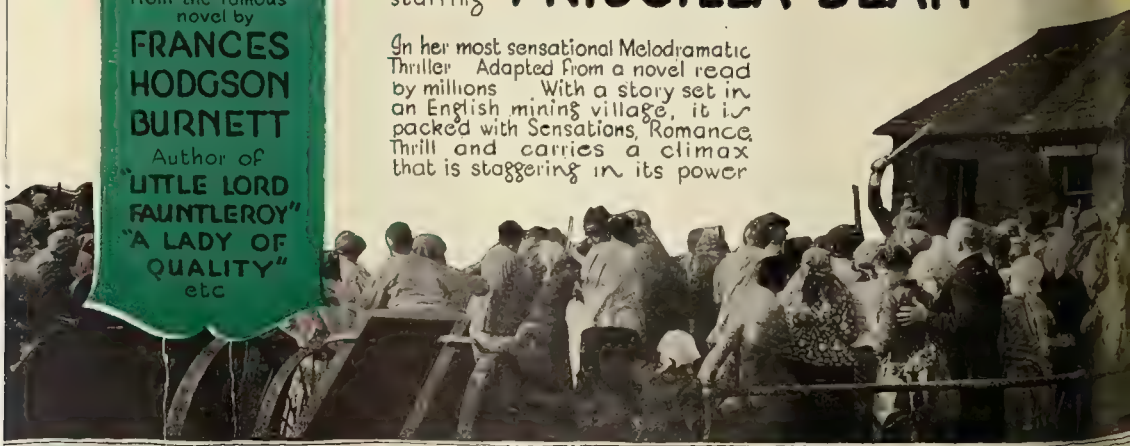
CARL LAEMMLE presents

That Lass o' Lowries

From the Famous novel by FRANCES HODGSON BURNETT Author of "LITTLE LORD FAUNTLEROY" "A LADY OF QUALITY" etc

starring PRISCILLA DEAN

In her most sensational Melodramatic Thriller Adapted from a novel read by millions With a story set in an English mining village, it is packed with Sensations, Romance, Thrill and carries a climax that is staggering in its power



AN MOTION PICTURE Co., Ltd. 159 Wardour St., London W.1., and branches

CURRENT UNIVERSAL – JEWELS

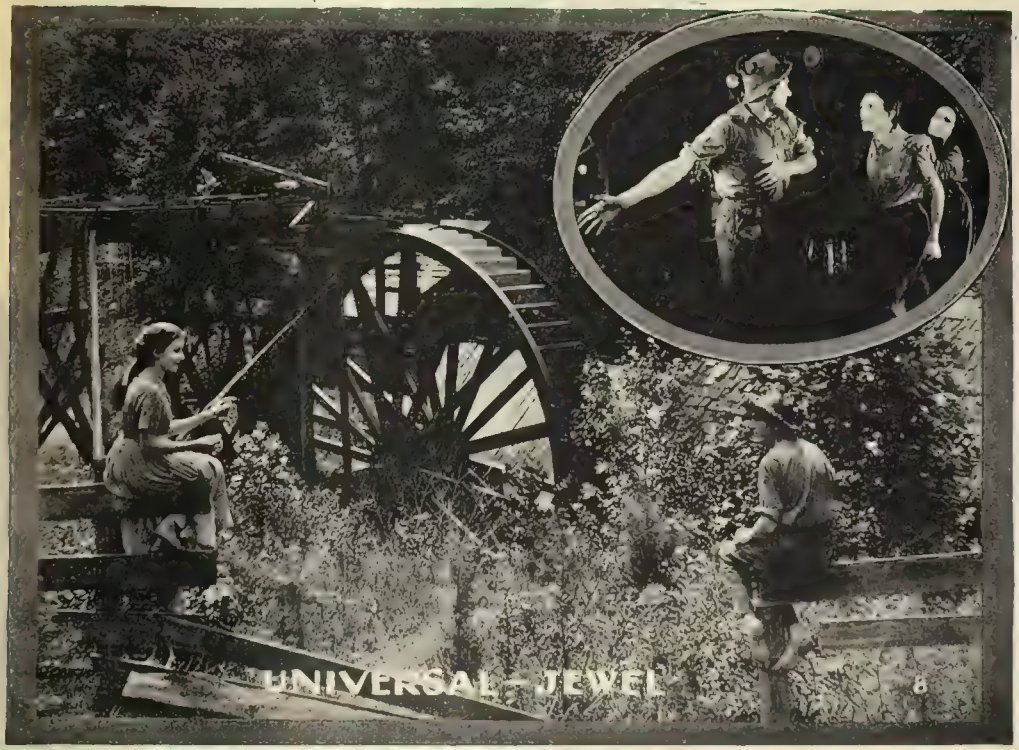
DRIVEN

presented by CARL LAEMMLE
with a Cast of rare brilliance including

CHARLES MACK
(Courtesy D W. Griffith)

BURR McINTOSH, ELINOR FAIR, GEO. BANCROFT & EMILY FITZROY.

A CHARLES BRABIN PRODUCTION



EUROPEAN MOTION PICTURE Co., Ltd., 169, Wardour St., London W.1., and branches.

RAOUL
EVER-LAST-ING-LY EXCITING./
is coming!
Presented by
CARL LAEMMLE.
Cast includes:
WALLACE BEERY
FORREST STANLEY
ESTELLE TAYLOR
SYLVIA BREAMER
JOSEF SWICKARD.
UNIVERSAL JEWEL
EUROPEAN MOTION PICTURE Co Ltd. 169 Wardour St. London, W.1.

Litigation over a Cinema Company

A Concern which Came to Grief.

MR. JUSTICE SARGANT, in the Chancery Division, on Tuesday, heard an action brought by Ernest Henry Reddish, of Rydal Mount, Edwalton, Nottingham, against Albert Ball, Thos. Shipstone, Horace Wm. Wright, of Nottingham; Francis Bernard Whitty, of West Bridgford; Robt. Harbidge, of Nottingham, and Bernard Condor Whitty, of West Bridgford, for damages for alleged non-compliance to the requirements of the Companies (Consolidation) Act in the issue by the Croydon Picture House Company, Ltd., of a prospectus dated September 1, 1920, on which the names of the defendants appear as directors and on the faith of which plaintiff subscribed for 1,600 £1 shares in the company. He further claimed compensation for loss sustained by him by reason of alleged untrue statements in the prospectus. Mr. Grant, K.C., and Mr. C. L. Fawell, appeared for the plaintiff, and Mr. Maugham, K.C., Mr. Galbraith, K.C., and Mr. A. Sims for the defendants.

Mr. Grant stated that the first three defendants were the proprietors of the company which was formed to establish a kinema theatre in North End, Croydon. The nominal capital was £55,000. The development of the scheme was left to Wright, who entered into negotiations for the purchase of a building, formerly used as a drill hall, for £10,000. In addition Mr. Wright agreed to purchase for £5,000 certain adjacent property at 127, North End, but nothing was done to get in a lease to which that property was subject. The drill hall was conveyed to the company by Wright, Ball and Shipstone, but they were not satisfied to transfer the property for £10,000, and they doubled that figure. It was a lamentable fact, said Mr. Grant, that they were not straightforward enough to tell the public what they had done. At this time Croydon, with a population of 190,000, possessed 17 kinemas and halls licensed for kinema purposes, and these premises had seating accommodation for 12,447 persons. In the kinema theatres alone there was seating accommodation for 8,740 people, and several of these places were within easy reach of the drill hall, and some of them were actually in North End. These figures, said Counsel, were important in view of a statement in the prospectus to the effect that formidable competition was absent from the scheme for the sufficient reason that the position acquired was one of the best in the district, and further, that the huge surrounding population was far from adequately catered for by the capacity of the picture houses in Croydon, which only provided seating accommodation for under 5,000 people. There was nothing in the prospectus, said Mr. Grant, to tell the public that the directors were not coming in on the same footing as ordinary shareholders. It was a prospectus issued to Nottingham men, and chiefly Nottingham people were interested in the company. The prospectus was not advertised in the Press, but circulated among people whom the local directors could influence. His Lordship would not be surprised to hear that the company had come to grief and had been voluntarily wound up in February, 1922. The company had a short and disastrous career and the position now was that there was practically nothing for the shareholders, the shares being valueless.

At the resumed hearing on Wednesday a consultation took place between the parties with a view to a settlement.

Mr. Grant eventually informed his lordship that a very satisfactory settlement had been come to. The lines which the settlement had taken were that defendants were paying in cash a sum of £9,000 for shares which they had taken on the sale to the company of the property mentioned in the prospectus.

His Lordship said he thought the shares had already been paid for.

Mr. Grant: No. The shares were merely transferred to nominees. The liquidator thinks that with the assistance of this capital it will be possible to make the company a successful and dividend-paying concern. Everyone hopes for that and, of course, plaintiff, as one of many shareholders, is entirely satisfied with this settlement and feels that he has been dealt with quite fairly.

Mr. Maugham said he desired to say that his clients were extremely well known in Nottingham, and they had a very high reputation. He would like to be allowed to say that when the prospectus was issued the greatest care was taken and Counsel's advice was obtained on the very point as to whether it was necessary to make any further disclosures.

If the case had proceeded defendants would have shown that they took every step they reasonably could take from the point of view of their personal honesty and integrity to see that the prospectus was in complete compliance with the Act. It might be that there was some trifling non-compliance with the Act, especially with regard to the underwriting, and defendants, who were people of great respectability, were extremely sorry that the company which started under their auspices had been unfortunate. They had seen their way to find a very substantial sum to put the company on its legs again, and they hoped it would be successful. He would like to add that if the case had proceeded he would have been able to satisfy His Lordship that the defendants had acted with complete honesty.

Mr. Grant: I desire, of course, to withdraw unreservedly any charge of fraud or dishonesty against the defendants.

Mr. Maugham said the order in the action would, in substance, be to stay all further proceedings on the terms mentioned in the schedule. As part of the terms defendants would pay the £9,000, which would find its way into the coffers of the company.

Mr. Grant said the costs were agreed.

Mr. Maugham: Plaintiff is asking for nothing for himself apart from his costs.

His Lordship said that all the other shareholders would benefit from the settlement.

Mr. Grant: Yes. Plaintiff takes no personal benefit whatever except that he gets his costs.

FERRESTONE PRESS UNDER NEW CONTROL.

RECENT developments in connection with the Ferrestone Press Company will be of great interest to members of the kinema trade. This enterprising concern has, for several years, been owned by the Provincial Cinematograph Theatres, Ltd., and has, since its inception, been extraordinarily successful within the limits of its capitalisation. It has long been felt by those acquainted with its achievements, however, that considerable expansion would be profitable. Recently, the matter has been tackled in earnest and Mr. A. E. Newbould, Mr. W. A. Northam, and one or two friends have now purchased the business and formed a very strong board that should ensure the success of the company in its new form.

The company has established West End offices at Grand Trunk Pacific Building, 17, Cockspur Street.

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Scene from "The Three Ages" the first Margaret Leahy film, which is being distributed by F.B.O.

ENCOURAGED by the success of his initial effort, Mr. Kilner is now busily engaged in arranging a further series of "All-in" programs from the excellent series of subjects he has in readiness. It is interesting to learn that these programs will contain further examples of the Matty Roubert comedies, for the earlier appearances of this clever boy actor have undoubtedly created a very favourable impression. Other favourite stars of the first series who will reappear include Olive Tell, who featured successfully in "A Woman's Business," Neal Hart, and that amusing comedian, Billy West. The beautiful series of "Reelcraft" scenic pictures will also be drawn upon. Former examples of these single reelers have been among the finest scenic subjects that have been seen, and their inclusion will help to maintain the high standard of the programs, which will be as varied and carefully balanced as those already seen. Trade shows will be announced shortly.

Sub-Conscious Crime.

The recent discussion between Mr. Justice Darling and Sir Edward Marshall Hall, during a trial at the Old Bailey, on sub-conscious crime, lends a particular interest to Ethel Clayton's latest film, "For the Defence," which the Gaumont Company will show to the trade at the Shaftesbury Pavilion next Monday. Miss Clayton plays the part of a singer who loses her voice and goes to a Hindu "nerve specialist" for treatment. The "specialist" is a hypnotist and a rogue, besides other things, and he is murdered whilst he has the singer in a trance at his flat. She dreams of the murder, but has no recollection of it afterwards, and the sub-conscious crime forms the basis of a piquant and engrossing mystery which ultimately leads up to a sensational trial scene.

Round the L

Activities and Projects

The Popularity of Westerns.

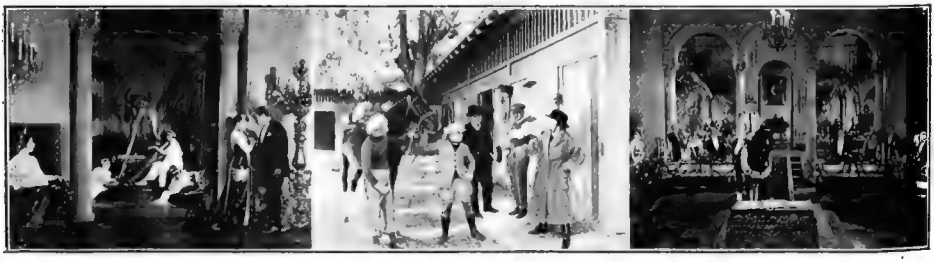
In a recent statistical investigation carried out by an independent authority in America to ascertain the relative appeal of various kinds of films, good Western drama headed the list with plenty of margin over its nearest rival in the affections of the public. In this country the Gaumont Company, Ltd., which runs a consistent service of two-reel Westerns, reports that the average number of bookings on good Western two-reelers is above the average on a feature of equivalent merit. Last week's first announcement of the new Range Rider series of two-reel Westerns, in which Leo Maloney is featured, brought more direct inquiries than an ordinary feature drama, and exhibitors have no hesitation whatever in booking. Maloney, of course, has established a reputation for his work in two-reel Westerns, and his Range Rider series not only represent the last word in two-reel dramas from America, but they are also the best in which Maloney has yet appeared. There are twelve subjects in the series.

A Film After Beethoven!

All the world has been thrilled and enraptured by Beethoven's nine famous symphonies, and it is therefore extremely interesting to note that Granger's will shortly present an unique "musical" picture entitled, "The Tenth Symphony." A remarkable scene in this film is when Enric Damor, a celebrated composer, plays his masterpiece, "The Tenth Symphony." The expressions of the watchers are interesting in the extreme. The London trade show of this interesting subject will take place at the New Gallery Kinema, Regent Street, W., on Wednesday, June 27, at 11-15 a.m.

Famous-Lasky Next Week.

Two pictures are to be trade shown in London next week by Famous-Lasky, and although differing in story, characters and cast, possess a common feature in that the heroine goes abroad to another country. Gloria Swanson is a dashing American girl, owner of a racing stable in "My American Wife," a Sam Wood Paramount production, which will be trade shown by Famous-Lasky on Tuesday, June 26, at the New Gallery Kinema, at 11 a.m. She goes to Argentina, and there, in a Spanish-American background, becomes involved in politics, love and many thrilling adventures. Antonio Moreno is the leading man. The picture, which is said to be a very lavish one, presenting



Scenes from "My American Wife," which Famous Lasky will Trade Show at the New Gallery on Tuesday.

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London Trade.

of the Renting Houses.

many gorgeous gowns and settings, is based on a story by Hector Turnbull.

Friday's picture is George Melford's latest Paramount production, "The Woman Who Walked Alone," which carries the spectator from London drawing-rooms to the South African veldt, and presents Dorothy Dalton, the star, in a succession of dramatic situations, affording her considerable opportunity to display her prowess as an all-round sportswoman. Milton Sills and Wanda Hawley appear in the supporting cast, and the picture will be trade shown at the New Gallery Kinema at 11 a.m.

"The Three Ages."

"The Three Ages," the new Joseph M. Schenck production, which is to be handled by F.B.O., is not only the first production in which Miss Margaret Leahy, the winner of the Norma Talmadge competition, appears, but it is Buster Keaton's first five-reel comedy. Miss Margaret Leahy has arrived in this country looking extremely fit and confident, and preparations are now being made for her visits to various key centres throughout the country, which will commence with her appearance at the Marble Arch Pavilion on Monday next, where it is anticipated that a large gathering of celebrities drawn from the ranks of the aristocracy, the stage and film world, will welcome her.

"Why Announce Your Marriage?"

This subject has been acquired by the Regent Film Company, Ltd., and will be shown to the trade on Wednesday, June 27, at 11-30, at the Shaftesbury Pavilion, W. The story is of the most amusing type, and is said to be a "winner." A strong cast includes Elaine Hammerstein, and "Why Announce Your Marriage?" is reputed to carry the entire confidence of the Regent Company, who request all exhibitors who can possibly get to the Shaftesbury Pavilion on the 27th inst., to make a note of this important trade show.

For Release Next Month.

"Lily of the Alley," Henry Edwards' famous no-title picture, will be released in London early next month. It will be shown simultaneously in a round dozen of the Metropolitan kinemas and also in a number of provincial houses. The demand for the film has been very keen, exhibitors evidently realising that there is nothing better than a really attractive novelty to arouse attention and draw the crowds.

Mr. and Mrs. Victor Saville and Harold Lloyd, from a photograph taken recently in America.

A Russian Picture.

A film which should arouse considerable interest when it is trade shown is "Between Love and Power," a picture which has been made in Russia since the accession to power of the Soviet Government. This film, which is being handled by the M. and P. Film Agency, who are comparatively newcomers to the trade, is the first of an ambitious program which this firm intend putting out. The founder of this company is Mr. Frank Wheatcroft, one of the earliest members of the trade, who, with his unrivalled knowledge of exhibitors' needs, may be expected to cater for them in a manner which should be eminently appreciated and mutually satisfactory.

Pictures from "Down Under."

We are advised by the Star Pictures Corporation that the first of a series of Australian films directed by Franklyn Barrett will shortly be shown to the trade. The picture in question is entitled "The Bush Girl," which, as the name signifies, is a story of life "down under." We are given to understand that Mr. Brade's company are controlling the entire output of Franklyn Barrett productions for the next three years. A minimum of twelve pictures is scheduled, but this number will probably be increased. Australia has not yet given us many pictures, but exhibitors will remember that those we have had have been, upon the whole, exceptionally good. Further information and fuller details will therefore be awaited with considerable interest.

Scenes from "The Woman Who Walked Alone," Famous Lasky's offering for London Trade Show on Friday.

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General Council Meeting of the C.E.A.

Films in Theatres fully discussed—A Consul's Inquisitiveness—Benevolent Fund and the Entertainment Tax Committee under review.

A MEETING of the General Council was held at the Pavilion and Winter Garden, Margate, on Wednesday. Major A. J. Gale, O.B.E., J.P., president of the Association, was in the chair.

The following were also present: A. S. Albin, Sidney Bacon, Captain J. W. Barber, C.B.E., Messrs. W. N. Blake, H. J. Cook, F. H. Cooper, A. Cunningham, H. V. Davis, R. Dooner, J. H. Downer (vice-president), A. Eley, W. R. Fuller (assistant secretary), F. R. Goodwin, C.B.E., H. Harcourt, Norman Hart, B.A. (solicitor), E. Hewitson, Councillor H. J. Hood, Messrs. S. H. Justin, H. J. Martin, J. McBride, G. Emsley Moore, E. W. P. Peall, F. A. Prior, Matt Raymond, G. Rees, R. Richardson, Lewin P. Samuel, Councillor A. E. Shields, Messrs. Thos. Thompson (hon. treasurer), Alderman E. Trounson, J.P., Messrs. L. Wacks, G. Dudley West, F. Worswick, W. J. Wright —32 members, representing 18 branches.

Letters of regret from Councillor G. F. McDonald, R. Freeman, T. Herbert Kaye, and Basil Davies were read to the meeting. I. Graham wrote regretting his inability to attend on account of illness. Sympathy was accorded, with best wishes for speedy recovery.

New Delegates.

W. J. Wright, North Staffordshire Branch, and F. A. Prior. Notts and Derby Branch, were welcomed to the General Council.

Resignations.

It was reported that Councillors R. Smith and G. V. Hutton had resigned their positions as delegates. Councillor Smith was very busy, and for that reason unable to attend, while G. V. Hutton's health had of late been impaired. The resignations were accepted with regret, and sympathy and hopes for an improvement in health extended to Councillor Hutton.

Mr. Dooner's Licence.

If Mr. Dooner's licence was further opposed, it was agreed that the Association should support him with any legal assistance required.

Consular Inquiries.

I. Graham wrote forwarding a document which certain halls in Sheffield had received from the American Consular Service making inquiries concerning a number of intimate details affecting an exhibitor's business. It was resolved that halls in that district should be circularised, advising them that the information should not be supplied by individual exhibitors, but that the American Consular Service, if such information was desired, should apply to the Association, when it could be further considered whether it was in the interest of exhibitors that it should be supplied.

Obituary.

A telegram received during the meeting was read by the President, who announced with the greatest regret the death of J. W. Kennedy, of Edinburgh, the first vice-president of the Edinburgh section of the Scottish Branch of the C.E.A. The members present stood, and it was resolved to send a letter of sympathy to the relatives.

Absence of General Secretary.

The President announced that W. Gavazzi King was detained in London, one reason being the tax abolition campaign, where he was in touch with matters that were likely to arise at any moment in Parliament, and the other was that he had been subpœnaed to appear in a case before the Courts.

Trade Benevolent Fund.

F. W. Morrison had given notice of motion to move: "That the question of a Trade Benevolent Fund be further considered."

A. J. Gale said the matter was being considered by the Cinematograph Trade Council, which had met the previous day. A report was in process of preparation, and would probably be ready the following month. As any scheme would need to embrace all sections of the trade, he suggested the matter should be adjourned until the following month, which was agreed.

Greetings from the Kine Cameramen's Society.

At this juncture the following telegram was read and received with acclamation: "Kine Cameramen's Society of London send greetings to the members of the Exhibitors' Association, and wish them every success with their summer Conference. It is to the exhibitors that the cameraman looks for his living, and they now tender thanks to their friends, the exhibitors, for their support of British pictures, and trust that prosperity may long be theirs. Signed, H. Sanders, President; Kenneth Gordon, Secretary."

Films in Theatres.

H. Harcourt moved: "That the General Council elects a small committee to approach the K.R.S. with a view to putting a stop to the practice of renters booking films (super-super or otherwise) to other than recognised kinemas, excluding the weekly showing of topicals, gazettes, or graphics." In his area the showing of films in theatres affected exhibitors greatly. They had two music halls and twenty kinemas. During the last two years they had had a hard struggle to keep open their doors. Some had closed down, and if business did not improve others would have to follow.

H. J. Cook seconded the resolution.

L. Wacks supported. The matter was one of vital importance to the industry, which was young, and it rested with them to see not what was taking place to-day or to-morrow, but what would happen in ten years' time. In a great many areas they found immediately there was a super-film it was not offered to the ordinary exhibitor. It was taken to theatres that would pay ridiculous prices. The theatre, however, would not pay for the dud films that were supplied to the exhibitor. To his mind the C.E.A. should have a fixed program, one of the main points of which should be that it would disapprove any film producer who took his pictures to anyone but the legitimate exhibitor. They might say that was impossible, and perhaps at the moment it was, but by steady pegging away they could bring pressure to bear on producers and renters who desired to place any picture outside the legitimate exhibitor. The matter needed very careful consideration, and it was one which would have to be fought. It was amongst themselves that they could solve the difficulty, and they should win.

E. W. P. Peall said the discussion was not a new one, and

(Continued on page 29.)

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The Film Renter & Moving Picture News
1

The Film Renter & Moving Picture News June 23, 1923.

Stolls present

THE INDIAN LOVE LYRICS

starring

OWEN NARES
CATHERINE CALVERT
MALVINA LONGFELLOW

Produced by — Sinclair Hill

The Film Renter & Moving Picture News June 24, 1922.

The Film Renter & Moving Picture News June 23, 1921

STOLL *present*

SAMSON *and* DELILAH

featuring the famous Continental Actress

MARIA CORDA

STOLL

This big special production will be announced to the public by a full page advertisement in the "Daily Express".

STOLL

THE CIRCUS IN AMERICA.

Jackie Coogan in Travelling Show Film.

AMERICA has developed at least one novel and unique form of entertainment differing from any counter-type to be found anywhere else—the circus.

Other countries, of course, have circuses, and the mountebank is as old as European history, but the itinerant circus, as it has been developed in the United States, is peculiar to that country. Huge organisations travel from the Atlantic to the Pacific and from the Canadian line to the Mexican border with the elasticity of any small theatrical company. Dates are set nearly a year in advance; the circus arrives on time, drawn by the trans-continental trains, and residents of the large cities awake in the morning to find in some lot large enough a tented city erected in an hour, and to be torn down and carted away with equal dispatch when the night's show is over.

Whole trains of cars transport performers, menagerie, and the army of supernumeraries and workmen; provisions in carload lots are purchased and ready for consumption; billing and advertising are advanced also by special trains, which herald months in advance the coming on a certain hour of this or that great circus creation. The enormous distances covered make this problem one of extraordinary difficulty, but the arrival of a circus on schedule time is almost as certain as the rising of the morning sun on time—they never fail, the show always goes on.

It is such an aggregation as this that is revealed in Jackie Coogan's next picture, "Circus Days." The screen adaptors owe much, and freely acknowledge their indebtedness, to James Otis, author of "Toby Tyler," or "Ten Weeks With a Circus." At first it was decided to use the title, "Toby Tyler," to identify Jackie's picture, but since the exigencies of motion photography require such radical alterations of plot, it was deemed wise to give the production a new name, and a sub-title, "Toby Tyler."

All the mysteries of circus travel are wrapped up in this big production, and all the characters peculiar to circus life are revealed. Eddie Cline, who directed the picture, found it possible to secure all the necessary characters, performers, and animals in and near Los Angeles, for the picture was made in the winter time, when American circuses take their vacations.

A large percentage of circus notables choose the neighbourhood of Los Angeles in which to winter. Thither they take their families and remain for several months, and this is true of the menagerie end of circus life. Troops of trained horses, dogs, monkeys, and goats also winter here, and their owners take advantage of the salubrious climate. It was a simple matter to assemble these at salaries which tempted them away from their rest. It was also easy to engage circus equipment; seven huge tents were rented for the period of the picture's construction.

In other words, when Jackie Coogan is seen in "Circus Days" it is with an authentic organisation of circus people working in circus environment and surrounded by a complete circus equipment.

GEORGE ROBEY AS FILM STAR

To Appear in Stoll's forthcoming "Don Quixote."

THE great work of Cervante's "Don Quixote," which the world has long acclaimed as a classic, is to be presented upon the screen as a film, and Stoll's, who are responsible for this venture, are making arrangements for its shooting very shortly. The scenario is being written by Sinclair Hill, and Maurice Elvey will direct. Perhaps the most interesting bit of news is that which has been revealed that George Robey is to make his film debut in this picture, probably as Sancho Panza. The comedian is at present engaged in the revue, "You'd Be Surprised," but upon its termination the Stoll Film Company will take over the rest of his contract for the making of the picture.

This will be the first time that George Robey has appeared before the kine-camera for a part in a film play, although he has received many offers from America to do so. His interpretation of the well-known part of Sancho Panza should be a most enlivening affair.

GENERAL COUNCIL MEETING OF C.E.A.—*continued.*

he was entirely in sympathy with it, but the trouble had arisen through the exhibitors' own fault. When a picture was shown in the West End of London in a theatre the exhibitors in other parts of the country paid four times as much for the film which had been shown in that way, and against his own kinema which was in that part of London.

G. Rees said that the matter vitally affected the Bristol and West of England Branch, and his members were keenly interested in any decision reached by the General Council.

J. McBride said that the matter was complicated by the fact that some exhibitors were taking theatres for the purpose of showing super-films. He knew of a case where an exhibitor had been tempted to do this, and he lost a great deal of money, as the film had not turned out to be the super it was painted. That was one way to bring the matter home.

Captain J. W. Barber said that it must be at least two years since this matter was first considered by the London Branch. They proposed a resolution in the same terms, but, unfortunately, the provinces had not suffered in the same way, and their resolution was not supported. They had then suffered in London for a very great length of time from that trouble, and it was the fault of exhibitors that the matter had been allowed to go so far. When a traveller went round and said a film had been shown at the Palace Theatre, for example, it became a super; but if a traveller were to say that the film had been shown at a recognised kinema in Piccadilly Circus, exhibitors would only shrug their shoulders.

A. Cunningham said it was not a new subject, and London had not suffered anything like so much as the provinces. On the motion of J. McBride, seconded by A. Cunningham, it was agreed that the matter should be remitted to the Joint Standing Committee of the K.R.S. and the C.E.A.

Entertainments Tax Committee.

Promises of contributions of £50 each from the Birmingham and Midland Branch and North-Western Branch towards the Entertainments Tax Committee were reported, and received with approval and thanks.

J. McBride said that the Scottish Branch had agreed to contribute £25 as a first offer, and if there was any more money required the members were prepared not only to contribute from the branch funds, but from their own pockets as well.

L. Wacks said the Leicester Branch was prepared to contribute £10. H. Harcourt said his branch was not a wealthy one, but they desired to mark their appreciation of the work which was being done by contributing £5. Information concerning the Entertainments Tax was read to the meeting, and Alderman Trounson gave an account of the lobbying work that had been accomplished.

A. J. Gale said they were very appreciative of the information supplied and the work done by Alderman Trounson and other members, and they all hoped to obtain some relief from the present tax.

Twenty-five new members were duly enrolled. The next meeting was fixed to be held in London on July 11.

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Breaking into the American Market

Bruce Johnson on Methods and Opportunities.

PRODUCTION TO CONCENTRATE ON SIX REELERS.

E. Bruce Johnson.

"AMONG the most successful makers of pictures in Hollywood are British-born directors.

"America is ready and anxious to buy any picture that bids fair to suit American distribution, no matter what the nationality of its producers.

"To get their share of the American market, British producers must study the psychology and temperament of the American public.

"The solution of the exhibitors' problem of high rentals, and the renters' problem of high negative cost, lies in *percentage*.

"Negative costs in the United States for 1923 will average fifty per cent. higher than that of 1922, despite producers' endeavours to reduce that cost.

"The 'all-star cast' type of picture is the coming type, as contrasted with the individual 'star' feature.

"The tendency of even big pictures will be not to exceed six reels.

"The United Kingdom, Australia, Scandinavia, South America, and France are receptive to American film product in the order named."

These points of interest stood out predominantly in an interview with Mr. E. Bruce Johnson, Californian foreign manager of Associated First National (America), and a member of the Director Board of Associated First National, Ltd., who arrived in London from New York this week, *en route* to the principal continental cities and Scandinavia on his second annual tour of the First National foreign centres.

Driving Environment In.

Asked regarding the present only moderate success of British-made productions in the United States, Mr. Johnson said only in exceptional cases could British productions be successful in the United States until such time as the British producers made an intimate and local study of the psychology of the American audience, and absorb its environment. The British producer must either "drive British environment" into the United States public, or "absorb the American environment" and present it to Americans in British-made pictures.

Explaining his meaning with regard to "driving environment" into the American mind, Mr. Johnson cited the success of the American producer in establishing in the minds of the British public an appreciable conception of American life. This, the First National official was frank to confess, had been largely rendered possible by the fact that for several years during the war British productions had necessarily halted, and had left an opening for foreign productions which the American had not been slow to seize. "But," said Mr. Johnson, "the fact should be stressed that he did seize it, and while no quite similar opportunity is at this time open to the British producer in respect to the United States, yet there are other opportunities there if only the English maker of pictures has the energy, initiative, and enterprise to go after them.

Establish American Organisations.

"There was a time," said the speaker, "when American distributing firms were very dissatisfied with their opportunities for circulation of their films abroad, in England particularly. What did they do to remedy this dissatisfaction? They came over to Britain and established their own distributing organisations. A similar if, for financial reasons, not quite the same course, is open to the British film makers to organise their own distributing companies abroad or, should money lack for that, and should they have difficulty in selling a product in which they have full faith, let them do in New York what Americans have done in London, hire a representative theatre and prove the quality of their picture and its suitability to the American market."

Mr. Johnson stressed the statement that the American renter, and particularly Associated First National, for whom he can speak officially, is not merely ready, but is anxious to give distribution to any film (no matter what its nationality or that of its producer) which bids fair to appeal to the ideas and temperament of the great American public. "This is simply good business," he said.

Asked as to German films, Mr. Johnson replied that his remark held good for that country as for any other; in fact, First National was the firm that distributed Pola Negri's "Passion," the first German film of any note to be heard of in the United States following the war. He pointed out that later Great Britain had itself received German films.

Dwelling on the internationality of films and their makers, Mr. Johnson stated that he could name half-a-dozen or more British-born directors of the type, say, of Frank Lloyd, who are among the most successful makers of pictures in Hollywood, and it was only necessary to mention names such as Tourneur, Donald Crisp, Capellani, Schautard, and others to prove that the foreign-born had just the same opportunities in California as have native-born producers or directors. Charles Chaplin himself, it should be remembered, hails from England.

Higher Costs Another Reason.

Dealing with current production, Mr. Johnson stated that despite the well-meant efforts of the producers to keep down costs, the negative cost of productions in the United States for 1923 would average fifty per cent. higher per picture than last year, and this was due not only to higher labour cost and higher player salaries—due to competition for their services with production as active as it is—but largely to the fact that in the effort to get the very best story material, that material proves very costly. He instanced the large sums paid for "Anna

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Christie," " The Girl of the Golden West," and other successful novels or stage productions which would readily come to mind. In this connection it was pointed out that whereas in the past a story was usually selected or specially written for the requirements of a star, the non-specially star-written novel or stage play called for not merely one star player surrounded by a more or less inconsequential support, but for an appreciable number of players of prominence to fill the many important rôles that did not exist in the star-written story. Consequently, in future that much-abused term, " all-star cast," would be a reality instead of just a pet phrase of the Press agent. Further, out of respect for exhibitor-expressed desire, there would be more big pictures of six-reel length than of the greater lengths to which productions had run of late.

Playing on Percentage.

Mr. Johnson expressed it as his firm opinion that the solution at once for the exhibitors' loud complaints of high rentals and the renters' burden of high negative cost can be solved in only one fair way, namely, by playing on percentage. That way, he pointed out, was the method by which each production got what it was entitled to. By that method, if the picture does well the exhibitor does well, and if it fails he does not have to pay a big rental, for the renter shares his burden. He knew perfectly well, said Mr. Johnson, that exhibitors object to the renter ascertaining the figures of their business. The same objection was formerly put forth by the American exhibitor, but as time went on that objection began to disappear, and now many of the big theatres in the United States are not merely reconciled to, but welcome the percentage method. In Mr. Johnson's belief the same will sooner or later be true of the British exhibitor. The renter, after all, is not anxious to pry into the exhibitor's business, and if he did desire to ascertain his receipts on any particular picture it was an easy matter to know the admission prices and to " clock " the theatre. The percentage method had long obtained in the " legitimate " theatre, where it was very rare indeed for a showman to rent the attraction outright.

Intelligent Exploitation.

The First National executive expressed himself strongly in favour of intelligent exploitation. He did not recommend indiscriminate boosting of film wares, but, given a satisfactory product, there was no doubt that the exhibitor, be he British or American, reaps financial results directly proportionate to the amount of effort he puts behind the picture, and that included the amount of and quality of exploitation. He called to mind, as an instance, the success of " Man—Woman—Marriage " in this country, exceeding, *pro rata*, the success it met with in America, the reason for which, in his opinion, was that in Great Britain the picture received remarkable advertising and exploitation, considerably in excess of what was done for the picture in the United States.

First National on the Continent.

Indicating the strides that Associated First National has made since his visit to Europe a year ago, Mr. Johnson stated that in addition to the already established First National centres on the Continent, Scandinavia in particular had opened up a large field for First National pictures. In Copenhagen First National has established its own business offices under the management of Mr. John Olsen, prominently identified with the Inter Ocean Forwarding Company and with an interest in a number of large theatres in Denmark, including the Palace Theatre, the largest in that country. In Stockholm First National has its own exchange under the direction of Mr. Sofus Berg, and has made an exhibitor combination with the Swedish Biograph, whereby First National supplies to Sweden seventy per cent. of its American releases, this product going to one hundred theatres through the Swedish Biograph and to an additional four hundred of their customer theatres.

In Norway, Sweden, and Denmark all theatres, Mr. Johnson pointed out, play on percentage basis. The figures given show that First National product is exhibited in 500 of the 700 theatres in the territory of Sweden. In Norway, too, First National has its own exchanges under the management of Mr. Swen Aaf, who is the proprietor of the three largest " first run " theatres in Christiania, after which runs the pictures are rented to the rest of the theatres in Norway.

First National 1923 Convention.

Mr. Johnson, following his continental tour, will meet Mr. Robert Lieber, president of Associated First National Pictures (in America), who sails from New York for Stockholm on July 7, and together they will return to London for the second annual First National Convention, which will also be attended by Dr. Giannini, of the Bank of Italy and California, and of a number of other banks in the United States and in Italy. Mr. George Fitzmaurice, who recently left London for Rome to film " The Eternal City," is also expected to return in time for this Convention, which will be held August 10 and 11.

BEATING PROVINCIAL RECORDS

Manchester Retains " Hunting Big Game " for a Second Week.

IT has been left to the Snow film, " Hunting Big Game in Africa with Gun and Camera," to give the lie to the summer slump bogey. When the thermometer in the sun touched 123 degrees in May, the London Pavilion was doing record business. " Hunting Big Game " is meeting with a similar happy experience in the provinces. At the Theatre Royal, Manchester, the opening show was attended by the Lord Mayor, the leading city officials and members of Manchester Education Committee, and the Manchester Press heaped encomiums on the Snow picture for its wonderful photography, its thrills, and the gripping quality of its story. Crowded houses have been the order of the day, and so phenomenal is the demand to see it that the management of the Theatre Royal have arranged to retain it for a second week. The Trocadero Super Cinema, Liverpool, reported crowded houses, too, during the week of its showing there—close upon 16,000 people having paid for admission. The Theatre Royal, Manchester, in addition to its generous Press and poster campaign, carried out a campaign amongst the schools, and its unique lobby and facia display of the various items in European's publicity scheme attracted the attention of thousands of people who passed along Peter Street. In Liverpool the Trocadero management carried out a similar campaign, one of the items in its scheme being the distribution of the set of twelve cigarette cards picturing twelve typical animals shown in " Hunting Big Game." Special arrangements have been made with school teachers to accommodate parties of children at the 4-30 p.m. matinee shows.

The Palladium, Balham, in spite of the fine weather opposition, secured a record week's box-office receipts with " Hunting Big Game." Mr. Jenkins went out boldly with a very striking campaign, which included a thorough canvass of the schools, with the result that he had daily packed houses. A most attractive house front was presented at the Palladium with a show of animal trophies, animal skins, and several very striking cut-outs of the 48-sheet poster, showing the stampede of the elephants.

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Trade in the Yorkshire Territory.

The Tax in Parliament—Kay and Kilner in Leeds—A Wardour Note—Humorous Renting Yarn—A "Showman's Proposition."

From our Leeds Correspondent.

FURTHER to my note last week on "Come Into the Office," or the renters' plea to exhibitors to make more use of the renting offices in Leeds for transacting business, there was an interesting sequel-discussion in the smoke-room of the Kinema Exchange the other day on the reception some exhibitors give film travellers when they call to do business. The parties to the discussion were mainly renters or renters' representatives, but the exhibitors were also represented. Some very interesting and entertaining stories were told of exhibitors and their methods, or lack of them, while on the other hand some equally funny stories were retailed of renters' subterfuges to see their clients. The burden of the renters' plea was that times being hard and often rather disheartening to film men, the least an exhibitor could do was to try to see the representative, at least for a minute, and take the trouble to find out what he had got to offer.

The Casting Vote!

One of the best stories was of a certain Leeds film traveller who attended a kinema directors' board meeting, at which it was to be decided whether or not his film be booked. The procedure was for the film man to be interviewed and questioned concerning the film, and during this business he was asked from time to time to retire. Finally it came to a vote of the directors, and, curiously enough, the board forgot to ask the representative to withdraw. When it came to the show of hands, up went the film traveller's hand, and the story goes that his vote booked the film!

The Entertainments Tax in Parliament.

There was some concern in the trade in Leeds last Tuesday when the result of the first day's debate on the Entertainments Tax was read in the morning papers, and until later in the day a very brief interview by an evening paper with Mr. Arthur Cunningham produced the reassuring news that Monday night's vote by no means finally disposed of the question of the tax as it affects the kinema trade. Mr. Cunningham intimated that there were another half-dozen amendments to be considered, any one of which might yield some slight concession.

Margate or Blackpool!

Mr. T. Herbert Kaye, chairman of the Leeds Branch of the C.E.A., Mr. Arthur Cunningham, Mr. J. Martin, and Mr. E. M. Rush, secretary of the Leeds Branch, represented the Leeds exhibitors at the C.E.A. Conference at Margate, and whatever else that Conference achieved, it certainly has sent them back looking well for their change of air. I am credibly informed, though, that more Yorkshire exhibitors were at the Blackpool Carnival than the Margate Conference!

Alec Lever in a Motor Smash.

Alec Lever, the popular Sheffield and South Yorkshire representative of Stoll Films, while motoring on the Worksop road on a business journey last week, in rounding a sharp corner at Anston, near Rotherham, collided with a motor 'bus and badly damaged the front of his car. Happily he escaped with nothing more serious than a very severe shaking, from the effects of which, however, he has now completely recovered.

Leeds v. Manchester at Cricket.

The Yorkshire kinema trade is to meet the Manchester kinema trade at cricket, the match to take place at the Oval, Roundhay Park, Leeds, next Wednesday, to commence at 2 p.m. An informal lunch has been arranged at the Exchange for noon on that day. In order to facilitate and help to make the more successful this cricket engagement, Mr. Sim White, the hon. secretary of the Kinema Exchange Angling Club, and the kinema anglers have postponed their off match at Ryther, near Ulleskelf, until the following Wednesday, July 7, when it is hoped they will, in turn, be well supported.

Kay and Kilner in Leeds.

Leeds always was popular with the heads of renting firms in London. Mr. A. M. Kay, the popular Ideal chief, was here for a few days last week, and he must have been pleased with the reception accorded "This Freedom." Anyhow, he looked very happy surrounded by a group of exhibitors last Wednesday. Mr. F. W. Kilner was another visitor from London last week, when "Bob" Bruce, his Yorkshire manager, had a very successful screening of "A Madonna In Chains."

A Wardour Note.

Mr. W. F. Stephenson, outside representative for Wardour Films, under Bert Marshall at Leeds, will be absent from his usual ground next week and the week after. He has been sent up to Newcastle to manage the Tyneside Branch in the temporary absence of Mr. McGregor, who is on his honeymoon. Mr. Marshall, by the way, hopes to trade show next month a big production entitled "Iniquity," and is expecting to do big business with "The Fighting Blood" series of two-reel dramas and Mirthquake comedies.

A Showman's Proposition.

Mr. H. A. Whincup, one of the few independent renters in Leeds, has a fine showman's proposition to offer in "The Man They Could Not Hang," a film version of the life story of John Lee, with a special narrative by Frederick Haldane, the eminent actor-orator. The film is being shown for six days commencing next Monday, at the Picture House at Castleford, and Mr. Whincup is arranging to take a char-a-banc party of interested showmen over to see it one day.

Briefs.

Mr. W. Eyres, from the head office of Butcher's Films in London, has come down to Leeds to take charge of the inside work at the New Briggate office of Butcher's.

Mr. Daniels, of the W. and F. Film Service, is to trade show "Safety Last" (Harold Lloyd) at the Majestic next Wednesday at 11 prompt.

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HILDA BAYLEY

in

THE SCANDAL

From the play by Henri Bataille.

A GRANGER - DAVIDSON SPECIAL PRODUCTION.

Produced by ARTHUR ROOKE. **Photographed by Leslie Eveleigh.**

Length 6,300 ft. *RELEASED OCTOBER 1923.*

NOW BOOKING!

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TRAPPED I

An Intensely Thrilling and

This film will live long in the minds of all who witness it, because it is a story of life, not as we think it is or want it to be, but just as it is lived to-day by countless millions.

Controlled throughout t

GRANGER'S EX

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N THE MINE

Unique Mining Picture.

"ALMOST A PERFECT FILM."

—DAILY NEWS.

" Remarkable thrills are reached of a fire-damp explosion, followed by exciting scenes of rescue. All the routine of a miner's life is shown in vivid detail."

—DAILY EXPRESS.

" There is a big explosion, and wonderfully it has been done, but it has been cleverly made part of the story itself . . . . . Liane Haid is fine as the girl, and all the other parts are characteristically played."

—SUNDAY CHRONICLE.

" An explosion in a coal-mine is the very exciting climax of the film, but it is only part of a very human story. The story itself is the main interest of the film."

—DAILY NEWS.

" Hundreds of feet beneath the earth's surface in the tortuous galleries of a big coal-mine were enacted tense scenes of passion for " TRAPPED IN THE MINE," a remarkable picture. For sheer realism these thrilling subterranean episodes could hardly be improved upon."

—WEEKLY DISPATCH.

" Magnificently acted production with intensely thrilling scenes laid in the depths of a coal-mine—a real showman's picture."

—FILM RENTER.

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The House of Granger

presents

EMMY LYNN
AND SEVERIN-MARS

in

THE TENTH SYMPHONY

Abel Gance Production.

A REMARKABLE "MUSICAL" PICTURE.

TRADE SHOWS:

LONDON	**New Gallery Kinema, Regent St., W.**	**Wednesday**	**June 27, at 11-15 a.m.**
GLASGOW	Picture House, Sauchiehall St.	Thursday,	June 28, at 11 a.m.
LIVERPOOL	Prince of Wales Picture House	Friday,	June 29, at 11 a.m.
LEEDS	Majestic Cinema, City Square	Friday,	June 29, at 11 a.m.
MANCHESTER	Theatre Royal Cinema, Peter Street	Tuesday,	July 3, at 11 a.m.
SHEFFIELD	Grand Pic. Hse.,	Tuesday,	July 3, 10-45 a.m.
BIRMINGHAM	Picture House, New St.,	Wednesday,	July 4, at 11 a.m.
NEWCASTLE	Pic. Hse., Grey St.,	Thursday,	July 5, at 11-15 a.m.
NOTTINGHAM	Pic. Hse., Long Row,	Friday,	July 6, at 11 a.m.
BRISTOL	Picture House,	Tuesday,	July 10, at 11 a.m.
CARDIFF	Cinema Exchange,	Tuesday,	July 10, at 3 p.m.

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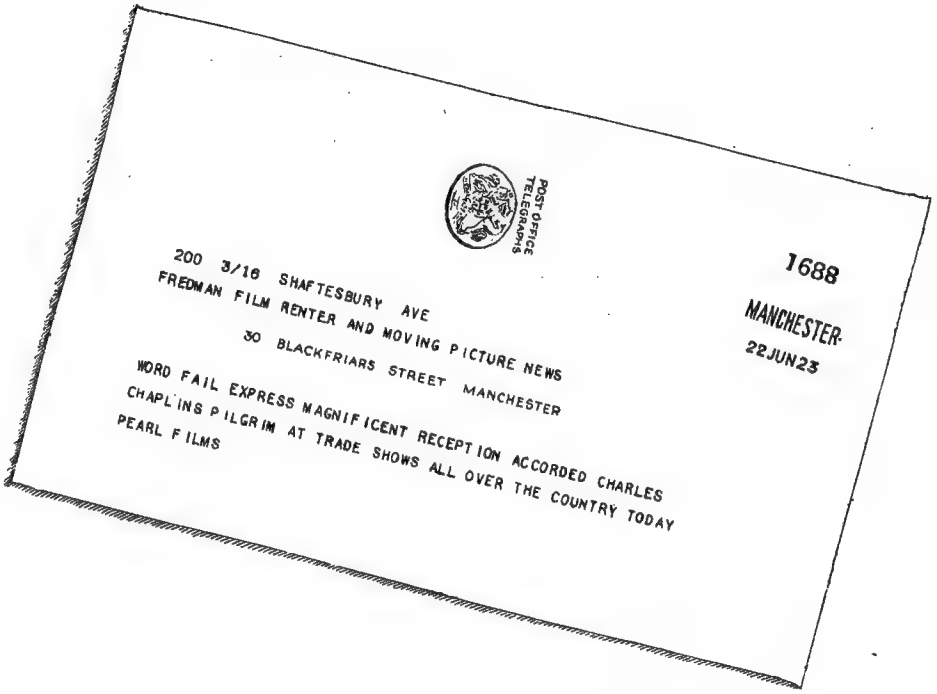
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CHAPLINS PILGRIM AT TRADE SHOWS ALL OVER THE COUNTRY TODAY
PEARL FILMS

PEARL FILMS Ltd.,

86-88 WARDOUR STREET and BRANCHES.

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"Live" Lancashire Kinema-men And Their Halls.

By Our Manchester Representative.

ONE of the best-known and best-respected names in the kinema world of Lancashire is that of H. D. Moorhouse, whose "Film Service" comprises eighteen picture theatres, more than half of which are within a seven-mile radius of Manchester. Mr. Moorhouse, who is a chartered accountant by profession, first "took up" with pictures about twelve years ago, previously having interests in the theatrical and variety business. The largest house in this circuit is the Alhambra, Openshaw, which Mr. Moorhouse opened as a music hall in 1909, and converted a few years back into a picture palace. This was his initial venture as a kinema proprietor; but to-day the Moorhouse halls are dotted all over the country, the Lancashire group being augmented by two in Leicester, one in Wrexham, and one in Rhyl.

Some Halls in the Moorhouse Circuit.

400,000 Feet per Week.

This extensive chain of entertainment houses is operated from the headquarters in Market Street, Manchester, where Mr. G. M. Montanini presides as general manager. Mr. Montanini is, himself, of course, an old showman (using the term "old" in the sense of experience only), and for a long while ran the Coliseum, Ardwick Green, joining the Moorhouse Film Service about three years ago. In the course of a chat with him the other day the writer learned a good deal about the general principles that govern the management of the Moorhouse theatres, and was afterwards enabled to see for himself on the spot how those principles are carried into effect, as regards, at least, four representative picture theatres situated in different parts of the suburbs.

All the booking of films is done from Market Street, a "three-change-weekly" system being in vogue at some of the houses in the poorer districts. It was rather staggering to hear that as many as 400,000 feet of film are unspooled in the Moorhouse kinemas per week. There is little or no differentiation as between hall and hall in the matter of programs; what is shown in the better-class neighbourhoods being considered, as a rule, equally suitable for theatres in which the patrons are exclusively "working class." This is undoubtedly a wise policy on the whole, as, apart from the economy effected by "group booking," experience is proving more and more every day that really good entertainment value in one place is good entertainment value in another. The Moorhouse circuit get the "pick of the market," and industrial Openshaw is as quick to appreciate it as the more "toney" Withington.

Records at the Alhambra, Openshaw.

At the Alhambra, on the Ashton Old Road, Mr. Charles Burgess, the resident manager, has excellent scope for putting on a big show to the best advantage. This hall seats 1,876 people, contains a spacious "pit" (this synonym for the stalls being a relic of the old music-hall days) and one of the best "circles" in the Kingdom. A perfect picture is projected (the lighting of which owes not a little to a simple device introduced by Mr. Burgess), and the comfort of patrons is studied in every way. In spite of the fact that the district has 16,000 unemployed in its midst, the Alhambra plays to between fourteen and fifteen thousand people every week. Mr. Burgess, who, in his earlier days, was a professional skater, boasts a longer term of management with the Moorhouse company than any of his confrères, having started at one of the Leicester halls in 1912.

Mr. Burgess, who has been three years at the Alhambra, has been showing a steady record of good business, with prices ranging from 3d. to 1s. (inclusive of tax). His public shows a marked preference for sentimental drama, with a strong backing of the comedy element. His biggest takings were during the week he showed "The Kid." The next highest were for "Tarzan." Occasionally a variety turn is sandwiched in with the pictures (only a little while ago "Coram and Jerry" were here), and the Alhambra still retains all the facilities for a first-class theatrical or vaudeville house. Here, too, is kept the musical library for the whole of the circuit, the appropriate selections being distributed to the various musical directors every Monday morning. Attached to the theatre are also a large billiard hall (with fourteen tables) and dancing saloon.

"Musical Fridays" at the Palatine.

From Openshaw to Withington is a far cry, both as regards distance and the relative characteristics of the two areas. At the Palatine, in Withington (opened at the end of 1920) Mr. E. Thornber has a very select clientèle, who would never dream of applauding either the most sensational or humorous item. There is an "afternoon tea" atmosphere about this house, the sense of which is no doubt emphasised to the visitor by the presence of a spacious café which occupies two floors, and also part of the ground in front of the theatre. The open-air portion of the café gives the building quite a Continental appearance—though lately, owing to the weather, it has not been greatly patronised.

1,580 Shillings in a Week!

Mr. Thornber, who took over the management of the Palatine a short time ago, after a period at the Futurist, Blackpool (another Moorhouse kinema) has had an extensive experience of the show business, having for some years before the war run a small circuit of halls in Northern Ireland. One of his specialities at the Palatine is a Friday "musical night," when the audience are invited to submit selections to the orchestra. This is a much-appreciated feature of the house—as are also the admirable lighting, ventilation, and seating arrangements. All Saturday night shows are booked. It is worthy of note that the Palatine patrons contributed the second largest amount for any kinema to the Lord Mayor of Manchester's Shilling Fund for Hospitals. £79 (1,580 shillings) was collected in a week here, the certificate of which is framed in a prominent position in the lofty and commodious foyer.

The Palatine also boasts one of the most talented operators in Manchester—a one-armed genius who, in addition to superintending all the mechanical operations of his spacious box, has found time to decorate it, ventilate it on a special system of his own, and invent besides a novel kind of vacuum cleaner.

"Bargain" Matinees.

Two other good-class Moorhouse theatres which bid for the

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"BATTLE OF THE ROSES."

Manchester v. Leeds Trade Cricket Match.

KEEN interest is being taken in the cricket match next Wednesday at Leeds between the kinema teams of Manchester and Leeds. It will be a veritable "Battle of the Roses" on the County ground at Headingley. The following team has been selected to represent Manchester: Irvine Dearnaley (captain), F. A. Harrison, E. Flint, E. G. Milloy, N. Wilde, F. J. Emery, A. Dobie, S. Bate, H. Newbould, N. Brymer, and L. Deul. Reserves: T. Buchicrosan and A. Watson.

A hearty welcome is extended to members of the trade to accompany the team to Leeds.

The train leaves Victoria Station, Manchester, to-morrow (Sunday) morning at 9-35 for the annual picnic of the Sports Association at Norbreck. A special corridor coach has been reserved for the party.

EXPORTING TO DENMARK.

THE Commercial Secretary at Copenhagen, Mr. R. M. A. Turner, will be in attendance at the Department of Overseas Trade from June 25 to 30 inclusive, and will be pleased to interview, by appointment, United Kingdom manufacturers and merchants interested in export trade to Denmark.

Applications for interviews with Mr. Turner should be addressed, without delay, to the Comptroller General, Department of Overseas Trade, 35, Old Queen Street, London, S.W.1, and the reference 7505 F.R. should be quoted.

BARROW-IN-FURNESS NOTES.

(From our own Correspondent.)

FEW, if any, of the picture theatres in Barrow and district can be said to be making money at the present time. There are still about 8,000 men unemployed, which means, with an average of four to a family, 32,000 potential picture-goers who are relying for their subsistence on the dole or parish relief. Under the circumstances the various managers have had an anxious time. Some good weeks have been sandwiched in between bad ones, and so the proprietors and managers are simply carrying on hoping for the return of better times soon.

* * * * *

What's going to happen to the Salthouse Pavilion, no one seems to know at present. It was advertised in a local paper for sale a week ago, but since then there has been an effort to induce the mortgagees to allow the theatre to be let, and possibly this will be done. The shareholders realise that if the building were sold now it would perhaps only bring sufficient to pay off the bank, whereas if it could be leased for 12 months or so trade would by that time have a chance of picking up and then the company could start afresh and in course of time pay all their debts in full. This may be too optimistic a view, but, at all events, it would seem to be the best action to take for all concerned. Several offers have been received from people in the trade anxious to rent the theatre.

* * * * *

"It's an ill wind that blows nobody good," was the remark of a local manager the other night when the wind was driving people off the streets into the places of amusement. The kinema managers are about the only people who are not grumbling about the weather just now. There has been no semblance of summer in this neighbourhood so far.

"LIVE" LANCASHIRE KINEMA-MEN.—*Continued.*

patronage of both manual workers and a more leisured middle class are the Shaftesbury at Longsight, and the Victory at Blackley. At the former, Mr. T. Lyth, who came here last September, is the manager in charge. Mr. Lyth is strong on the musical side, having been for a number of years himself a professional clarionet player in many big theatres up and down the country. He is the general musical adviser to the company, and keen always to arrange the best and most suitable accompaniments for his programs. The Shaftesbury has a regular and devoted following of "twice-a-week" enthusiasts—to say nothing of the matinee ladies who line up with their babies and perambulators on Mondays and Thursdays. Mr. Lyth gives them what he calls "Bargain" shows—a full program for 2d. and 6d., with a garage in the lobbies for the perambulators. The unemployed of this district also have cause to thank Mr. Lyth for his enterprise in distributing each week 150 free tickets to *bona fide* out-o'-work men and 25 to women. Free passes are also allowed from time to time to old-age pensioners. A 2d. tax-free matinee is held for children on Saturday afternoons.

Stunt with "Three Live Ghosts."

Strong competition exists among the kinemas in the Longsight area, there being a plentiful sprinkling of halls right away from Ardwick to Levenshulme. The Shaftesbury lies about midway between these two points. It seats 1,100 people, and on the night of our visit was comfortably filled with an interested audience witnessing "Monte Cristo." Topicals and Cartoons are very popular at this house, and the local curiosity is always very keen as regards "forthcoming attractions." Mr. Lyth believes that the public is tiring of long pictures and, as far as his patrons are concerned, comedy with a good plot is invariably the surest draw. One of his best weeks was recently when he showed "Three Live Ghosts," and stimulated the interest of the neighbourhood by sending round three of the unemployed dressed in character.

Public Taste at the Victory.

Very similar to the Shaftesbury in its internal structure and arrangements is the Victory at Blackley, presided over by Mr. Harry Killoran, who has been here two years. He also was "born in" the showman business, and has had a long experience of every side of the profession, including acting, producing, writing for the stage, and managing. For eight years Mr. Killoran was connected with the Queen's Park Hippodrome. Though situated in rather a dingy neighbourhood, the Victory numbers among its patrons many members of the professional class—including several doctors and at least one magistrate. Mr. Killoran says he can generally find these in their regular seats at least once a week. Again we found that the public taste is varying rapidly away from "Western" pictures of the cowboy type and bloodcurdling melodrama, and is demanding more plausible stories, whether of a serious or amusing nature. The Victory has a seating capacity of 1,393, and despite severe opposition in the immediate area holds its own with the best.

A Worthy Chief.

One final note must be added to our necessarily rapid survey of this quartette of Moorhouse picture theatres. Everywhere the writer met with the utmost courtesy and assistance from the respective managers, and on all hands very high praise was accorded to Mr. H. D. Moorhouse himself for his enterprise as a proprietor, and his kindness to, and consideration for, all in the service of the company.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Ardwick Loses Showman Expert—"Married Love": The Book and the Film—"Business Matinees"—Star and Synopsis—Fuller Week in Manchester and Liverpool.

By "THE FILM RENTER" REPRESENTATIVE

REFERENCE is made elsewhere in this issue to the departure of Mr. Earl St. John from the Ardwick Picture Theatres, whence he has proceeded to join Famous-Lasky in London as exploitation expert. It is no exaggeration to say that while at the Ardwick Mr. St. John raised the whole tone of that house. He had a taste for the best himself, and he educated his public up to the level of the best. He was invariably successful in creating the right atmosphere for the films he put on. The "presentation" did not jar with the play; musical synchronisation was studied as an art, and carried out not simply in relation to single scenes, but in accord with the spirit and sentiment of the production as a whole. And when Mr. St. John had a really big picture he knew how to make a super "scoop" with it—a fact testified to by several other managers in the vicinity, who have often done not too well at all with films which had a first run at the Ardwick! As an instance of how the ex-manager improved the artistic standard of that house, mention need only be made of the musical overtures which by sheer doggedness he taught his patrons first to tolerate, then to applaud, and finally to demand as a nightly prologue to the picture program.

Real Showmanship v. Tawdry "Effects."

There are still some alleged showmen left who pay but scant attention to the orchestra, and even discourage their musical chiefs from breaking out in any new way. As long as they hear something going on beneath the screen they are quite satisfied—with the inevitable result that music lovers among the audience either go over to the opposition (if it is any better) or drop the picture habit altogether. I understand that one of the most important of the many schemes which will be devised by the Famous-Lasky exploitation department is the provision of absolutely appropriate musical synopses for each picture. Added to this, of course, will be a complete inventory, so to speak, of the methods of "presentation" calculated to put the picture over in the best possible way. It may be thought by some exhibitors that such devices are merely going to increase the expense of showmanship. But, as regards the Lasky pictures, at any rate, the finest results are frequently obtained not by setting up a lot of tawdry "atmosphere" (so-called) and distracting "effects," but by attention to details in music and "preparation" which cost nothing extra at all. Mr. St. John tells me that it will be his aim in his new sphere to provide the exhibitor with a reliable guide as to when, and how, he should go "all out" on a film, and when it will be more in keeping to play the picture, as it were, in a minor key.

The Film Butcher.

But who will teach him to pay proper respect to the film itself—by which is meant the actual coil of celluloid on the projector? Many complaints have been heard here lately about films which have been received back from certain theatres in a very bad condition. One prominent renter told me this week that copies of some of his productions were being returned with parts of them seriously overworked, long before their freshness ought to have faded at all. "We expect," he said, "to see a film come home after its *last* run in a somewhat decrepit state; but frequently it is the *first*-run halls that do the mischief." Who will deliver us from the film butcher masquerading as an operator?

Marie Stopes at the Gaiety.

It was easy to predict full houses for Mr. Blattner at the Gaiety this week, and an eager public duly lined up to satisfy its curiosity in regard to the Marie Stopes film, "Married Love." No objection, it seems, was taken by the Watch Committee here to the retention of the title, so what may be lost by the producers of this picture in London will possibly be made up for in the North. The author of the book which gives the film its title (but nothing else), and part-author of the scenario, Dr. Marie Stopes herself, appeared at the Gaiety on Monday and gave a ten-minute address on the nature of the film and a few remarks on how to "brighten Manchester."

"Married Love": A "Novel" Idea.

She was careful to explain that she had no propagandist motive in writing the screen story, the plot of which has been fully described in these pages. There was no doubt about the interest which had been aroused by Marie Stopes' visit; but if any among the crowds who have flocked to the Gaiety this week went away and bought her book to see how it tallied with the play, they will not have discovered very much relating to "Maisie's Marriage" therein. "Maybe some of the points in the novel are missing," remarks an "Evening Chronicle" reporter naïvely. "Maybe" they are. The "novel" itself, so far as I know, is not in existence. In fact, the enormous disparity between the extremely propagandist treatise, called "Married Love," and the melodramatic tale of mean streets which is being shown under that title is glaringly apparent to all who have read the one and seen the other. It is doubtful whether the attraction of listening to Marie Stopes telling them how she would like to purify the slums quite compensated the audience on Monday for the lack of any reconciling point between her book and her film.

Innovations at Market Street P.H.

Beginning with next Monday (June 25), the P.C.T. house in Market Street is making a new departure. This takes the form of what will be known as "Business Matinees." It has been realised that a very large number of city people pass through the busy thoroughfares of Market Street every day who may often have a half-hour or so on their hands, and would willingly spend it in a picture theatre if they were not asked to concentrate on a big feature. For these, programs of short films will be compiled—topicals, interest and industrial subjects travel pictures and short comedies—any one item of which may be seen through while a man is waiting to catch a train or keep an appointment. As the matinees start at 12 o'clock, they should also attract many during the lunch hour. The program of "smalls" will last till 6 p.m., when the ordinary features will take their place on the screen. This is an innovation which, if successful, will doubtless appeal in time to proprietors of other kinemas situated in the heart of big cities.

(Continued on page 43.)

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request the pleasure of your company to View ——

DON JUAN

The Viennese Masterpiece,

AT

LIVERPOOL:

Futurist Picture House, Lime Street,
on Tuesday June 26, at 11 a.m.
Mr. H. COOPER in attendance.

MANCHESTER:

Gaiety Picture House, on Thursday
June 28, at 11 a.m.

All inquiries for Lancashire, Cheshire and North Wales, to

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request the pleasure of your company to view———

A ROGUE IN LOVE

FEATURING

ALL STAR CAST,

LIVERPOOL:

Futurist Picture House, Lime Street, on Thursday June 28, 1923, at 11 a.m.

Mr. H. COOPER in attendance.

MANCHESTER:

Deansgate Picture House, on Friday June 29, 1923, at 11 a.m.

All Enquiries for Lancashire, Cheshire, and North Wales, to

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38 Deansgate, Manchester.

Telephone: City 2139.

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ROUND THE MANCHESTER TRADE—*Continued.*

A.F.N. Activities and Anticipations.

Mr. Chas. Bennett, manager of the First National branch in Manchester, is looking forward with lively anticipation to the next list of big films on the company's program, which, by the way, he will have the pleasure of distributing from the new offices in Orme's Buildings, Parsonage. As already announced, First National are taking over the premises once occupied by the trade Exchange, and when installed there will have a dispatch department, a publicity bureau and every facility necessary to an important branch of this organisation. Mr. Bennett hopes to be settled in his new offices within the next three or four weeks. The big subjects forthcoming from First National in the immediate future include, "Circus Days" and "Daddy" (both featuring Jackie Coogan), "Fury" (starring Richard Barthelness), "Within the Law" and "Ashes of Revenge" (Norma Talmadge pictures), "The Eternal City," "Potash and Perlmutter," and "The Brass Bottle." In spite of the general trade dulness Mr. Bennett reports consistently good business for A.F.N. films in Lancashire. "Lorna Doone" has been booked first run to the Gaiety for July 2, and "The Voice from the Minaret" for the following week.

A Star and a Synopsis.

A much-commented-on feature of the W. and F. trade show of "Mad Love" this week was the synopsis of the production. This is a highly artistic piece of printing, measuring 1 ft. 10 in. by 1 ft. 3 in. Mr. Harry Maxwell was staggering under a load of these at the door of the Gaiety on Wednesday morning, and the competition for them was keen. Pola Negri has the front cover to herself (in colours), and the text inside is well illustrated with scenes from the play. A packed audience followed the story of "Mad Love" with the deepest attention, and the general interest aroused over this W. and F. trade show in Manchester was a testimony to the curiosity which films in which Pola Negri appears has aroused in this country. A review of "Mad Love" appears in this issue.

The Futurist.

At the last board meeting of the New Palladium (Manchester), Ltd., which owns the Futurist, Peter Street, Mr. Joseph Cohen was appointed managing director of the company. Mr. Cohen, who is a Birmingham solicitor, and has been on the Board of the above since its inception, is closely identified with several important picture theatres in that city, as well as in the Northern Counties.

Mems. of the Moment.

Exhibitors in the Manchester and Liverpool areas should note that Fuller's Exclusives are holding two trade shows during the coming week in each city. "Don Juan" will be screened at the Gaiety, Manchester, on Thursday next, and at the Futurist, Liverpool, on Tuesday. "A Rogue in Love" is due at the latter theatre on Thursday, and at the Deansgate on Friday. Both these attractions, it is said, possess good entertainment value, and should not be missed by exhibitors in the North.

* * * *

In addition to "The Circus of Death," the Dillon Trading Co. will show next Friday at the Piccadilly a two-reel comedy entitled "Horace of Putney." This is one of the new Bromley-Davenport series of British comedies acquired by the company. A review of these new offerings on the Dillon program will appear in our next issue.

EUROPEAN'S GREAT SPURT.

INTERVIEW WITH Mr. E. J. SMITH.

"Universal Weeks."

MR. E. J. SMITH, managing director of European, has been making a tour of the provincial branches during the week, and on Thursday morning arrived in Manchester. I was fortunate enough to meet him here (writes our Manchester representative), and to get a few of his impressions of the state of the film trade in the country.

No doubt Mr. Smith's views are coloured a little by the favourable condition of European bookings throughout the territories; but he is decidedly optimistic as to the immediate future for the kinema industry in England—and Scotland.

"I have just been up to Glasgow," he remarked, "and I see an enormous field there for film entertainment. Glasgow, in my opinion, is going to be one of the greatest kinema centres in the world."

All round the North, in fact, Mr. Smith sees definite signs of a speedy dissipation of the dullness from which the film industry has been suffering. He certainly has reason to be gratified by the splendid reception which the "Hunting Big Game in Africa" picture has received in Manchester and Liverpool. In Rochdale, Warrington, and Blackpool, too, this out-of-the-ordinary production has smashed all records. "And, breaking away, as it does, from the usual drama or comedy basis, the 'Big Game' film needed some putting over," said Mr. Smith.

It is a welcome fact, moreover, that this attraction has been the means of bringing people into the picture house who never went before. They came, saw, and the film conquered. This great European subject has been worth many new recruits to the large army of kinema-goers.

Mr. Smith tells me that his company are making many new departures at headquarters, one of which is the institution of a "service and supply" department, which is to meet the huge demand for European posters and accessories all over the country. Managers to deal with the local business of this department will be installed in all the key cities.

Meanwhile Mr. A. Cowan is promising himself an extremely busy fortnight, beginning with Tuesday next. During the week four trade shows will be held at the Futurist, at each of which two recent European films will be screened. A further eight are to be shown the following week at the same venue. Among these is what is claimed to be the "world's greatest serial," entitled "Eagle's Talons."

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Kinema Activities in Liverpool Area

Many Trade Changes—Clyde Lewis for the Regent—Better Times at the Exchange—Six Weeks for Kinema Manager.

From our Liverpool Correspondent.

"SWIMMERS IN THE MAKING" is the title of an educational film, a screening of which a number of selected Liverpool scholars were invited to witness at the Palais de Luxe last Saturday forenoon. The invitations were issued at the instance of the Liverpool Education Committee, who attach considerable importance to the value of the film as an educational medium. The film has been a feature of the program at the Palais de Luxe all this week, and has excited much interest on the part of the public.

All-Round Changes.

As I foreshadowed in the Liverpool notes last week, several changes have taken place in regard to the management, etc., of a number of local kinemas. Details of the various changes are, I understand, as follows: H. Griffin, the first manager of the Coliseum, Litherland, has resigned that post, and it is reported that he will be succeeded there by Mr. Hodgson, formerly of the Grosvenor; Frank McDonald severs his connection with the Park Royal, Liverpool, to assume the reins of management of the new Regent Picturedrome, Higher Tranmere, on the Cheshire side of the river; Bert Smith's place as manager of the Empire, Garston, will be taken by Mr. Vic. Keating, who will also continue to supervise the Picturedrome, Garston; Mr. Taylor is leaving the Stella, Seaforth; and Mr. Harley has been appointed manager of the Prince of Wales Picturedrome, Liverpool, in place of Mr. Robin Jones, who had been in the service of the P.C.T., Ltd., for several years at the establishment named; while popular Lawrence W. Towers relinquishes the management of the Trocadero, Liverpool, as also does Clyde Lewis the musical directorship of the same kinema.

Appreciation of Music to Air Film.

Clyde Lewis will transfer his musical activities to the Regent, Birkenhead, which is to be opened in a fortnight's time. Clyde has had an extensive and varied experience as a conductor of kinema orchestras, and, incidentally, the Regent will be the ninth picturedrome of which he has been the first musical director. Following the screening recently at the Trocadero of the film, "Blazing the Airway to India," Mr. Norman McMillan, the lecturer in connection with the picture, wrote to Clyde a personal note, from which I quote the following: "Our success has been due very largely to the co-operation of everyone concerned, and I am very glad to be able to tell you that I think the orchestra has been just splendid. . . . I wish to thank you very much for the very excellent way in which you, as musical director, have helped the show along." One wishes Clyde a long and prosperous career in his new sphere of duty.

Jury's Big Shows.

Arthur Russell was giving me some interesting particulars the other day of a list of big productions of which Weisker Brothers will in the near future be arranging trade shows, both in Liverpool and Manchester, on behalf of Jury's Imperial Pictures. The list includes Metro and Samuelson films, and also, last but by no means least, the Nordisk picturised version of Dickens's immortal story, "Great Expectations."

Entertainment and Education.

There was no question as to the instantaneous success achieved by the Trocadero (Liverpool) management last week in connection with the exhibition of the great film, "Hunting Big Game in Africa," presented by H. A. Snow. The film was screened several times daily, and, with a view to enabling the youthful mind to appreciate the educational value of the picture, arrangements were made whereby children were admitted at reduced prices each day from four o'clock to seven.

Exchange Turns the Corner.

A comprehensive "stocktaking," so to speak, of the affairs of the Liverpool Kinema Exchange shows that it is now in a sound financial position. For this condition of things much praise is due to the committee and the chief executive officials, viz., Mr. Fred Weisker (Weisker Brothers), chairman; Mr. Arthur Russell (Weisker Brothers), vice-chairman; and Mr. J. C. Oldfield, secretary and treasurer. By the way, I hear that so far there has been quite a brisk demand for tickets for the Exchange picnic, to be held shortly at Llangollen.

An Advertising Collection.

Famous-Lasky's, through the leaders of their local staff (Messrs. H. D. Nisbet and Auguste Denton), are at present making a feature of a collection of special advertising matter in connection with such Paramount films as "Is Matrimony a Failure?" "Her Husband's Trade Mark," and "A Fool's Paradise," etc. These novelties comprise cut-outs and small throwaway photographs of a particularly appealing nature.

Too Much Light.

An innovation introduced by the management of one of the city kinemas in the way of a special device for informing the orchestra when to "ring the changes" on the music is not likely to commend itself to patrons. The device consists of two big lights, more resembling danger signals than anything else, and while they have the desired effect as far as the music is concerned, another result is to detract from the public view of a picture.

"Pimple" in Liverpool.

One of the outstanding features of the pot-pourri show of "Punch" at the Liverpool Pavilion this week has been the appearance of "Pimple," the well-known kinema comedian. "Pimple" is no stranger to Liverpool audiences, having fulfilled many engagements at different Merseyside halls during the past few years.

Six Weeks for Kinema Manager.

Pleading that "when he took on the job he was heavily involved," and adding, "I have lived from hand to mouth," Herbert Booth Smith, who for some time past has been manager and licensee of the Empire Kinema, Garston, appeared at the Liverpool Police Court on Friday charged with having stolen £67 12s. 6d., the property of his employers, the Garston Empire Picture Theatres, Ltd.

For the prosecution it was stated that on the 5th inst. accused failed to pay into the bank his full takings, and subsequent investigation disclosed a deficiency of £67 odd. It was further stated that at the time accused entered upon his duties at the kinema he was in the hands of moneylenders.

Accused was committed to prison for six weeks in the second division.

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DON'T MISS

THE CIRCUS OF DEATH

5 reels,

Also "HORACE OF PUTNEY" (2 *reel comedy*).

TRADE SHOW:

FRIDAY JUNE 29th,

at the

PICCADILLY THEATRE,

at 11 a.m.

Lancashire, Cheshire & North Wales Controlled by :—

THE DILLON TRADING CO., LTD.,

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SCENE FROM " MAD LOVE."

Mad Love.

Sensational success of Pola Negri in a great Showman's picture.

RELEASED BY W. & F. FILM SERVICE.

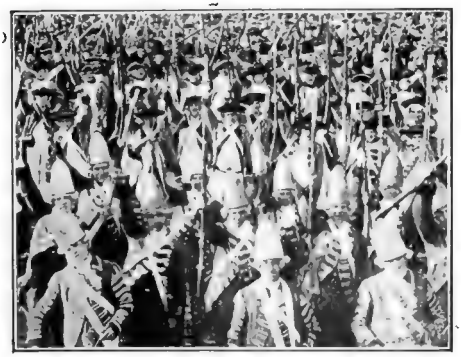
Length, Five Reels.
Release Date, December 3, 1923.

POLA NEGRI'S rise to fame on the screen has been somewhat phenomenal, and in the many films in which she has been seen in this country it has generally been conceded that this talented actress undoubtedly gives a great screen performance in all the difficult rôles that have been assigned to her. Undoubtedly her greatest success so far has been achieved in " Mad Love," an unusually fine picture that W. & F. screened to a crowded audience at the London Pavilion last week, for in this photoplay Pola Negri is suited with a part which fits her like a glove. In this picture she is the sensuous woman with an alluring appeal that leaves a trail of broken hearts in her wake. Pola Negri possesses a peculiarly sensuous type of beauty that requires a suitable medium for her undoubted gifts of portrayal, and in " Mad Love " she is suited with a part that undoubtedly gives her every opportunity to shine.

The story of " Mad Love " is simple enough in its way, and yet is extraordinarily interesting throughout. In brief, it is as follows: Pierre Charbot, distressed by the fact that his fiancee's brother, André Lavalle, is mad for love of a Parisian woman, Liane, and has been shut up in a madhouse, leaves his country home determined to find Liane and make her suffer. He finds a woman whom he takes to be the notorious woman, in a low cabaret, and muttering denunciation of her, finds a quiet woman interested in his condemnation. She asks him to take her home, he ignorant of the fact that she is Liane, and is charmed by her beauty. They are married, and while on their honeymoon Pierre finds himself the object of the jealousy of Bertaut, a wealthy merchant, who had financed André's inventions because of his interest in Liane. He reveals to Pierre the identity of the woman he has married. In consequence the couple part, Pierre going home disillusioned and heartbroken. Liane, after a period of loneliness, ventures out to be Queen of the Carnival once again, and Bertaut, leaving his home for the carnival, is killed by André, who has escaped from the asylum. Pierre has returned to Paris, and getting mixed up with the carnival crowd finds himself in the centre of the crowd where is Liane. He rushes to her arms, but is perceived by André, who seizes Liane in his strong grip and kills her, the scene closing with the carrying out of her dead body.

There are many extraordinarily dramatic scenes in this picture, particularly the last scenes, where André outwits his keepers and tracks Liane to the carnival and eventually strangles her. In this scene alone Pola Negri shows herself to be one of the greatest of screen actresses. Her facial expression where she attempts to humour André, at the same time expressing fear at his demented behaviour, is an absolute epic of screen art. In every scene throughout the picture Pola Negri invests this photoplay with her peculiar personality. She is the alluring, sensuous woman perfectly portrayed, and throughout the whole photoplay her performance is an artistic triumph.

" Mad Love " has an extremely well-chosen cast, all of whom act and make this picture a tremendous success. Its settings are unusually lavish, the lighting extremely good, and tense moments of drama occur throughout the whole production. Exhibitors can safely book this picture, for, in the hands of real showmen, it is certain to be an enormous attraction. " Mad Love " is essentially a pay-box proposition. E.W.F.



SCENE FROM " CATHERINE THE GREAT."

Catherine the Great.

Elaborately set story, historically correct, of a great Russian empress.—Finely acted and exceedingly well produced.—A big box-office attraction.

RELEASED BY WALTURDAW.

Length, 6,000 feet.
Release Date, November, 1923.

THE life of Catherine the Great of Russia was one long romance, from the time when, a girl of fifteen, she was betrothed to the dissolute and unbalanced Peter, son of the Empress Elizabeth, till her sudden death from apoplexy closed a remarkable career. She could not share the claim made for the English monarch Elizabeth of being a virgin queen, for, in an age that allowed queens greater liberty than to average women, she took advantage of her privilege in her association with her courtiers. The film of her life, made on the Continent and trade shown by Walturdaw this week, does not ignore this side of her character and does not, on the other hand, lay undue emphasis upon it. It gives as faithful a record of her life as it is possible to give within the compass of a feature photoplay, being strictly staged and costumed and set with the elaborate appointments of the period. The

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Week's Pictures.

character of Catherine is excellently interpreted, and, although at the opening the actress taking the rôle looks rather more mature than a girl of fifteen should, she manages to suggest as the picture proceeds the increasing matronliness of figure and feature that makes the progress of time so apparent. Set against her is the figure of Peter, and the actor impersonating him gives a really faithful portrayal of the careless, besotted, half-insane heir to the Russian throne, whose violent death made Catherine Empress of all the Russias.

The process by which this German princess developed into the diplomatic, masterful " little mother " of Russia from her seemingly unsophisticated girlhood is wonderfully well-interpreted as the story advances, and is, moreover, absolutely true to historical fact. She is seen disgusted at her husband's dissipation and repelled by his unfaithfulness and only too ready to adopt the suggestion of the Empress regarding a heir to the Russian throne. She scotches plots against her, overthrows the power of her husband's mistress, and, assuming command of the troops, secures their loyalty and devotion to make certain her hold upon the throne. She plans the mastery of distant land and employs her ministers upon the accomplishment of her ambitions. Yet she is seen throughout as the woman with the desires and fascinations of her sex, and the last scene shows her realisation of the fact that youth calls to youth, when a young officer whom she had chosen for her companion is seen by her preferring the company of a younger and more comely woman of her household.

As well as telling the history of a great woman, the picture provides kinema-goers with some striking spectacles, and the scenes of her marriage and the acclamation of the crowds find employment for big crowds of supers and give a sense of strength and majesty. That some of the characters may appear coarse, is due to the emphasis laid upon the coarseness of the age and the attempt to reproduce faithfully the customs and personalities of the time. As a spectacular pageant of its time telling in elaborate manner the story of a great empress, the film should have an appeal to all patrons who are attracted by fine settings and dignified scenes. " Catherine the Great " is a picture that has the merit of being magnificently acted and the entire production is extraordinarily holding throughout. At the trade show on Monday its screening was followed with breathless interest by blasé viewers and exhibitors, upon whom it made a deep impression. This is a picture that, properly exploited, will prove a terrific attraction, and in the hands of real showmen will undoubtedly do very big business.

I am the Law.

Virile North-West Mounted Police story, with fine dramatic situations.

RELEASED BY F.B.O.
Length, 6,756 *feet.*
Release Date, December, 1923.

A NORTH-WESTERN picture with some interesting dramatic situations provided those present at the screening of the third of the Warner Screen Classics with some quite attractive fare on Tuesday. It is a film with a fine holding interest throughout, and here and there a complete

SCENE FROM " I AM THE LAW."

inversion of a situation adds zest to the story. A strong cast interprets the succession of incidents in a natural and unstrained manner, and the shots of snow country add immensely to the pictorial value of the film. Continuity here and there leaves a little to be desired, and the lunching scenes at the end do not help the story at all, but merely prolong it. This is a pity, as up to that point the picture possesses real virility and is so far the most attractive of these Screen Classics to be presented.

As a sort of frontispiece to the story there is a brief but impressive scene suggesting the wideness and bleakness of the desolate snow country over which the North-West Mounted have to carry out their duties. Tom Fitzgerald and his brother Robert are members of the Police Corps, the former being as careless in his living as the latter is strict. He is on more than friendly terms with the wife of Sergeant Georges Mardeaux, and is also engaged to be married to Joan Cameron, a school teacher, whose affections he has alienated from his brother Robert. Caught by the Sergeant in the affectionate embrace of his wife, he is thrashed by Mardeaux, and retaliates by shooting him, escaping to the hut where Joan Cameron lives. The brother, in accordance with his oath, follows to the hut to arrest him, but falls sick, and when the murderer thinks his brother dead, he returns to headquarters with the news that his brother is the murderer. Eventually Robert is vindicated, but not until he has come near to being lynched by trappers indignant at the crime.

The picture is thoroughly well cast and excellently acted, Kenneth Harlan taking off the honours as Robert Fitzgerald. Alice Lake, as Joan Cameron, contributes some sincere acting,

SCENE FROM " STRANGER THAN FICTION."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

while Rosemary Theby as the Sergeant's wife, Noah Beery as the Sergeant, and Gaston Glass as Tom Fitzgerald, do exceptionally well. The film is one that can be booked with confidence, for it is a good type of North-Western picture that should give patrons great satisfaction.

Stranger than Fiction.

Average program picture, with aeroplane stunts in the last reel.

RELEASED BY FIRST NATIONAL.

Length, 6,000 *feet.*
Release Date, Not Yet Fixed.

THERE has been no lack of ingenuity in securing the introduction of thrills into this picture, and although many of them have done duty before in one guise or another, there is always—for some sections of the kinema-going public, at all events—something fascinating about dangerous situations no matter how hackneyed they be. "Stranger Than Fiction" provides such folk with their favourite fare in the last two reels, and trick furniture and dummy walls, aeroplane flights and fights, and mid-air-dangling occupy quite a lot of footage. To the critical picture-goer these may seem intrusive, but they certainly have the virtue of brightening an otherwise poor average story. Katherine Macdonald and Wesley Barry are the stars, but except that the former has but to look beautiful and the latter to look freakish, very little demand is made upon their acting talent.

Diane Drexel, on the night of a popular social gathering at Diane's home, finds that her guests have been robbed. The guests realise that it is the work of the Black Heart gang, a most notorious band of crooks. It has, so far, been found hopeless for the police to cope with the gang.

Dick Mason, Diane's lover, decides he will track down the Black Heart gang, a hopeless task, but, nevertheless, Diane encourages him by telling him she will marry him if he makes good.

A few days later when Diane is visiting in the tenement districts, she catches a pickpocket. She learns that he is called "the Shadow," and is taking care of a little lad known as Freckles. Freckles, though only 13 years old, takes one look at the beautiful Diane and immediately falls head over heels in love with her. He is delighted when she takes him into her home. He practises day and night, studying his book, "How to Make Love."

Diane finally evolves an unique plan—she will pose as Shadow's sweetheart, and in this way help to uncover the Black Heart gang. She pretends to co-operate with the Black Heart. As she is wearing a jet black wig, he does not recognise her as the society girl, Diane Drexel. Dick gains entrance to the gang's headquarters. Diane, who is in an adjoining room with the chief, learns that the gang is planning to kill Dick. Also she learns that she has been recognised and that her own life is in danger. After a terrific fight she breaks loose and Dick follows the crooks to the roof, where an aeroplane awaits them. Dick leaps aboard the 'plane just as it is tailing off, and in mid-air engages in a deadly struggle. Dick wins. And the crook is hurled headlong from the flying 'plane.

A knife thrown at the Black Heart rips into the tank. Just when the machine is about to crash, Diane, in a thrilling scene, rescues Dick with another 'plane, which she has secured from a neighbouring aerodrome. Both aeroplane and the Black Heart crash earthward in a mass of flames. Then Diane lands the 'plane, and is soon in her lover's arms.

As an average program picture this film will probably find fair bookings in districts where the "stunt" is appreciated, and such patrons will probably not be too critical of the earlier part of the story.

Racing Hearts.

A fast-run comedy-drama offering splendid opportunities to real showmen.

RELEASED BY FAMOUS-LASKY.

Length, Six Reels.
Release Date, December 3, 1923.

THE motor-car is fast superseding the horse for sensational racing scenes on the screen. The horse is all right, of course, and far more in keeping with the human drama than a high-flier made of aluminium could ever be. A scene on the race track (old style), however, has this disadvantage: it is too soon over for perfect pleasure, and when it is long drawn out it is unconvincing. We know that the five furlong sprint for the Beauty Stakes (with the heroine "up"—the rightful jockey having been doped in a cabaret) ought not to take seven or eight minutes to run; and when it does, and the favourite is seen coming round the same bend on the course at least half-a-dozen times, we feel sure that the producer has only been putting a few old racing topicals together, interspersed with a score of "close-ups" of the people in the stands.

For real sensation the racing motor-car of the films has the thoroughbred beat every time. The contest can be "shot" at so many different points, while the time it takes to show is under rather than over the time it would take on the track—a fault on the right side. Within the last few months Famous-Lasky have given us two thrilling motor dramas. "Across the Continent" was one, and the latest Lasky to be shown here, "Racing Hearts," is the other. In point of general interest this is a far better production than its predecessor, in spite of the fact that it falls back, conventionally, on the heroine as the camouflaged pilot for its big scene, and lacks the service of Wallace Reid. The pace is quicker, the crooks are not quite so lurid and—by no means unimportant—the title has a sentimental appeal which was lacking in "Across the Continent."

It is superfluous to tell the story of a picture of this description. So far as the emotional values are concerned, it is based on the same model as a thousand others. We know so well how everything will be made to work out in the romantic sense that our curiosity about that aspect of the story is dulled at the start. All the real interest of "Racing Hearts" centres in the race between the aristocratic "Mono" car and one styled the "Granada," which, all unbeknown to the head of the company, his daughter has had specially built for the contest. Leave out the likelihood of the various situations that go to the making and running of the "Granada," and you have a highly exciting little drama of hearts and hopes and high speed which will afford exhibitors who book it a good opportunity to show what they

SCENE FROM "RACING HEARTS."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

are made of. There must be a perfect co-operation between the orchestra and the picture in the great racing scene, or the effect will be nullified. The producer and the camera have done their share towards providing a first-class screen thriller. The theatres showing it must do theirs in order to make the excitement complete. If the band goes on playing, say, "Demande et Réponse" while the cars are struggling for victory along the track, "Racing Hearts" will fail in its appeal; but if the musical director and his team take a hand in the race themselves its success is assured.

The picture is acted by a talented and high-spirited company, at the head of which are Alice Ayres, Richard Dix, and Theodore Roberts.

The Love Image.

Henry B. Walthall admirably cast in good, average program picture.

RELEASED BY FOX.
Length, 5,700 feet.
Release Date, October 15, 1923.

THIS picture provides Henry B. Walthall with a part in which he is seen to great advantage, and although the opening is slow and the story is rather a long time in beginning, he manages to keep attention diverted from this defect. Upon the whole the story is a good one, although there are a few incidents that contribute nothing to the film except footage. Towards the end it becomes rather conventional, but in its earlier part it provides a certain freshness which is welcome. The story is told principally in flashbacks. Alma Bennett, the Lottie of the picture, shares with Henry B. Walthall the acting honours of the film.

Governor Winston is late for a dinner with Thomas Waring, the result of having met the painter, Robert Stevens, now a derelict. Stevens has staggered into a saloon, where he tells his story, which was that Marion, during a holiday on the sea coast with his fiancée and her brother Dick, she secures the consent of Lottie, a beautiful fisher maiden, to pose for Stevens. Dick, young and handsome, secretly meets Lottie, while Stevens' cup of happiness is filled when Marion consents to become his bride. With the painting of the girl nearing completion, Stevens discovers Dick's deception, and tragedy follows the girl's knowledge of her lover's return to college. Hasty but erroneous conclusions on the part of the girl's relatives place the guilt of Lottie's death on the artist, while, with sealed lips to shield Marion's brother, Stevens learns of his promised bride's marriage to her former suitor. His spirit broken by the humiliation and injustice, the artist, in his quest for forgetfulness, sinks lower and lower until his imprisonment on a false charge of theft.

At the Waring banquet the host arouses curiosity when referring to his acquisition of a famous painting, and, dinner over, proudly exhibits the masterpiece—the beautiful fisher maiden—by Robert Stevens. At mention of the artist's name, Winston commences a recital of his acquaintance with Stevens while Governor of the prison in which the man was incarcerated. Stevens, it is revealed, prevented Winston's murder during a prison riot, and, later, made his escape. He then saved the life of a lighthouse-keeper stricken with illness, and assumed responsibility of the latter's important duties. Upon his return to prison of his own volition, Stevens was granted a free pardon, and Winston's story ends with a question as to what has been the real cause of the artist's downfall.

Marion, one of the guests, now widowed, makes her way to the saloon, and contrition and recognition follow, and the romance, broken many years before, is repaired.

"The Love Image" is a program picture which will do well in any hall.

Scars of Jealousy.

Good average program picture, with fine forest fire scene.

RELEASED BY FIRST NATIONAL.
Length, 6,000 feet.
Release Date, December 24, 1923.

A SIX-REEL picture at times conventional, at others unusual, is "Scars of Jealousy," Associated First National's offering, screened in their private theatre this week. It opens with a costume introduction of France on the eve of the Revolution in order to explain the origin of the Cajans, the exiled French, who, after being domiciled in Nova Scotia were expelled and became a lawless tribe. The photography and costumes of this period are most effective and the incident provides a picturesque opening.

The story proper opens in Alabama, where Jeff Newland (Lloyd Hughes), the only son of Colonel Newland (Frank Keenan), has drifted into a life of dissipation and so angered his father that he disowns him and adopts as his son Coddy Jakes, one of the Cajans, renaming him "Carter" Newland in memory of Carter Jacques, his illustrious forbear. Unfortunately, Coddy's disappearance coincides with the shooting of a revenue officer, and suspicion falls on him.

Carter, meeting Jeff Newland by accident, there springs up between the two a jealous hatred, especially when Carter gives Jeff a good beating when the latter insults him. Helen Meanix, Jeff's cousin, witnesses the fight and indignantly demands that the Colonel send the "Cajan" back to the hills. Carter, overhearing the conversation of the Colonel and Jeff, determines to make a man of Jeff at any cost. Kidnapping him, he carries him off into the hills, and forces him to work in a cornfield. The labour and rough life bring Jeff back to his senses, and in time a real affection develops between the two boys. A note from Carter informs Helen that Jeff is safe, but Helen determines to find the two boys and bring them both back to the Colonel. She arrives in the hills just as a posse, which has learned of Carter's return, captures him. Jeff is wounded in an effort to recapture his adopted "brother" and hurries to his father to organise a rescue party.

Helen, following the posse, learns they mean to turn Carter over to a lynch mob. One of Carter's mountain brothers, in revenge, sets fire to the woods which surround the cabin where he is held. The mob is called off by the fire and Helen shoots the sheriff, escaping with Carter into the woods. Entrapped by the flames, they escape by way of a timber flume. Jumping from the flume into the river, Carter protects Helen with his

SCENE FROM "SCARS OF JEALOUSY."

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REVIEW OF NEW PRODUCTIONS—*Continued*

body from the fire until they are rescued by Jeff and the Colonel. Through his fine courage Carter wins Helen and the love and gratitude of the Colonel for the restoration of his son.

The fire scene at the close is sensational and in its way effective, and the acting throughout is good, Marguerite de la Motte (Helen) and Lloyd Hughes (Coddy) both doing well. Frank Keenan is an old favourite and makes the part of the old Colonel quite an outstanding study. "Scars of Jealousy" is an offering which is worth any showman's consideration who can do with a six-reel picture of this style.

Saved by Wireless.

Attractive melodrama with thrilling moments.

RELEASED BY PHILLIPS FILMS.

Length, Five Reels.
Release Date, Not Yet Fixed.

A PICTURE with plenty of sensation was "Saved by Wireless," which Phillips Films showed last week, and the topicality of its title will give the exhibitor an exploitation angle of which he will no doubt readily avail himself. Wireless does not enter into the production in such a manner as to overweigh the story, which relies upon a plot and adventurous action rather than upon the love interest.

Doctor Stafford, of Beauport, owns the fishing monopoly desired by Philip Morton, who visits the town and makes friends with his opponent, and wishes to marry his daughter, Mary. The lady, however, cares for John Powell, a young seaman who is "fired" by the doctor for interfering with Morton, whom neither of the lovers trusts. John further annoys the doctor by summoning him to attend his invalid mother, whom he thinks to be dying, and dragging the unwilling practitioner through the streets when the latter refuses to prescribe for her. Shortly after the doctor is missing from Beauport, and John arrested on suspicion. He breaks jail, promising to be back under two hours, and discovers the unhappy man a prisoner in a cave used by Morton and his gang, who bind the intruder and escape with the doctor on board a boat. John, trapped, sends out an S.O.S. by the wireless installation, is picked up by a seaplane, drops from it on to the boat, overcomes the gang and saves the doctor, who now removes all previous bars to Mary's marriage with her lover.

The scene showing the climb up to the smuggler's cave by a long rope ladder is thrilling, and the rescue of the doctor by the seaplane makes for quite an interesting and fascinating appeal. The acting of the old doctor is very well done, and he becomes quite a character to be interested in. Halls which make a strong feature of melodrama will find this picture a worthy contribution to their program, to which patrons will accord full praise. Jacqueline Logan, as Mary, and George Larkin, as John, both do well.

A Blind Bargain.

Lon Chaney's wonderful dual rôle in weirdly fascinating film.

RELEASED BY GOLDWYN.

Length, 4,400 feet.
Release Date, Not Yet Fixed.

IT is an unusual story that is presented in this picture, for it has as its subject an experiment in surgery by which a doctor hopes to stave off old age. The result is that the picture fascinates by its uncanniness, and the presentation of the technical details of the surgery, instead of becoming tedious, preserves the unusual atmosphere. The outstanding feature of the picture is the wonderful acting of Lon Chaney in a dual rôle. He is both the tall, debonair, urbane doctor-scientist, with his mind ever revolving the details and possibilities of his experiment, and the crouching, half-witted hunchback-dwarf, gazing vacantly, yet revealing a sympathetic soul. This is not merely a matter of make-up and bearing, but of wonderful absorption of detail, so that the small things of the surgery are done with just that appearance of familiarity that one notes in the average practitioner moving among objects with which he is perfectly at home. It is this really wonderful acting and the sense of uncanniness that will attract rather than the story, which may with some people get on their nerves.

The mother of Robert Sandell is dying, and he is too poor to get her the medical help that she needs, so he plans to rob someone. Fortunately—or unfortunately—for him his intended victim is Dr. Lamb, who overpowers him and, learning his story, promises to save the mother's life if the son will enter into the blind bargain of submitting himself to the doctor for experiment. If he is successful the life of the patient may be lengthened to 120 years. If he should fail—well, he will not fail.

The mother is cured, and the day arrives for the experiment. Robert has been spending a holiday with his fiancée, a time of great happiness, but on the eve of the operation he is warned by the doctor's wife and the ape-like hunchback (who is a victim of an unsuccessful experiment by the doctor), and is admitted by the latter to the operating theatre in the doctor's absence. The hunchback opens a further door in the basement, and reveals other victims of the doctor's experiment—half men and half apes in strong cages. Robert is about to escape when the doctor seizes him and, rendering him unconscious, straps him to the operating table. At this point one of the victims escapes from his cage and kills the doctor, thus releasing Robert, who is later seen with Angela in the pleasant surroundings of a country house.

This is a picture which, when being screened, should be accompanied by fitting music, for the orchestra can do a great deal in keeping and intensifying the weirdly fascinating atmosphere of the picture. One or two ballroom scenes are introduced to provide a change and lightness, but so magnetic is the main theme that these seem something of an intrusion, and one wishes again to get back to the operating room and the hunchback. Raymond McKee does well as Robert, but Lon Chaney stands out in bold relief because of his remarkable character acting. There should be a good average booking for this film.

SCENE FROM "A BLIND BARGAIN."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

Bluebeard Junior.

Amusing comedy-drama from Walker's Pictures.

RELEASED BY WALKER'S.

Length, 4,500 *feet.*
Release Date, November 26, 1923.

"BLUEBEARD JUNIOR" is the type of film which, without entirely sacrificing story to knockabout comedy stunts, achieves just as many laughs as pictures of the "custard pie" variety, and leaves an audience with its risible faculties very satisfactorily tickled. At the same time it fills the need of those picture-goers who demand a story with the happy ending that films of this description inevitably possess. The cast is excellent, particularly fine work being done by George Hernandez, as a family lawyer, while the performance of Jack Connolly, as the young husband, also calls for special mention.

Tom Beech received a notice of a huge increase in rent. Rather than pay the landlord's unreasonable demand he decided to find another abode. This task he left to his wife, Nancy, who rented a tiny flat, much to Tom's disgust. The result was a quarrel, and Tom left home vowing that he would never return. On arriving at the office he found awaiting him a lawyer, who had instructions to hand to Tom a very substantial sum of money as a gift from an uncle. The handing over of the gift was to be conditional upon Tom being successful in business and happy in his home life. The lawyer invited himself to dinner at Tom's house, and Tom hurried home to acquaint Nancy of the news, only to find that she had gone. In desperation he searched the town for news of his missing wife. Failing to find her, he telephoned Daisy, Nancy's friend, and asked her to act the part of his wife just for the dinner. Wishing to impress the lawyer, he engaged a house for one night, and received a warning from the house-agent to be sure to be out before morning, as the owner was due to return the next day.

Just as he had taken possession of the house, the wife of the owner arrived home, having left her husband in a fit of temper. Faced with this new difficulty, Tom prevailed upon this lady to play the part. To make matters worse he discovered that her name was Mrs. Beach. The lawyer arrived, and dinner proceeding when Daisy arrived and gave her name to the specially hired butler as Mrs. Beach. Tom hustled Daisy upstairs, and, with only half an explanation, locked her in a bedroom. Shortly after Nancy arrived. She had intercepted a message intended for Daisy and hurried to the address. The surprised butler announced in a whisper to Tom that another Mrs. Beech was outside. Nancy was also rushed upstairs and locked up. These incidents had been reflected in a mirror, and had been witnessed by the lawyer, who decided to stay the night! This, of course, complicated matters, and Tom experienced considerable trouble with his three "wives." The arrival of the owner of the house makes things worse—but all difficulties are eventually straightened out, Tom receives his cheque, and everybody is happy.

Throughout the picture there is an atmosphere of abandon that prevents one from taking the troubles of the young couple too seriously to heart, but this is only as it should be in a film of this description, which is a very good example of comedy-drama at its best. It should prove a safe booking feature at most halls.

Enemies of Women.

Ibanez's successor to "The Four Horsemen" which possesses a weak story but is elaborately treated.

RELEASED BY GOLDWYN.

Length, 10,000 *feet.*
Release Date Not Yet Fixed.

THE success of "The Four Horsemen of the Apocalypse" has prompted Vicente Blanco Ibanez to give to the world yet another story dealing, as did its predecessor, with the war period, but, like many another author, he has failed to keep the second story up to the standard of the first. A great deal of care has been expended upon the task of translating it pictorially, and at times the producer has been guilty of over-elaboration in his endeavours to produce a fine spectacular effect, with the result that some of the scenes tend to become cloying. Some of the distant shots are very beautiful and of a fine photographic quality—indeed, this may be said of the whole picture. There is a long section of war topical introduced in the middle to emphasise the incidents of war, in which German submarines are seen torpedoing mercantile craft and the guns are seen working on land, while the firing of a dirigible in mid-air and the crashing of an aeroplane contribute their especial thrills. One is conscious, however, of several weaknesses in the story itself, and the character which Lionel Barrymore has to portray is that of a man revelling first in the luxurious entertainment provided specially for him by beautiful women, then becoming a hater of women and refusing their admittance to his palace. Later he plans another gorgeous entertainment in which women largely figure, and his regeneration would appear to be complete when he turns his palace into a hospital for the wounded. The Duchess de Lille (Alma Rubens), too, is represented as having to sell her jewels and borrow money to send to her son, who does not look like a spendthrift, and it appears that it would not be necessary for a woman so to beggar herself.

When the story opens Prince Lubernoff is seen in his luxurious Russian palace in 1914 watching a sort of private super-cabaret show, the chief item in which is a number of women rolling and writhing on a marble platform in a manner not charmingly artistic, and seemingly boring to their patron. To this occasion comes Alicia, Duchess de Lille, a French woman with a reputation for amorous adventure. Soon after she arrives a Cossack officer breaks through the guard and publicly insults

SCENE FROM "ENEMIES OF WOMEN."

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REVIEW OF NEW PRODUCTIONS—*Continued.*

the Prince, against whom he has a grudge for abducting one of his womenfolk. A duel with sabres follows, a real bit of excitement, which results in the Prince's favour. The Czar has forbidden duelling, so Alicia places him in her car, and together they speed over the Russian border to France.

Shortly afterwards war is declared, and the mobilisation of the French army reveals the fact that Alicia has a sixteen-year-old son, Gaston, whose identity she has concealed as a means of keeping secret her age. Gaston comes to her home just at the time Michael is paying her a call. The Prince, in the belief that the boy is a youthful lover of Alicia, derides and leaves her. When Alicia hears her son tell of his desire to serve France, all her mother-love is reawakened. Later, Michael hurries to Russia, and saves a remnant of his immense fortune from the revolutionists. He escapes to Monte Carlo, where he offers hospitality to four friends, Don Marcos, a Spaniard, Atilia Castro, and Spadoni, a youthful musician. In offering his hospitality, however, Michael makes the stipulation that no woman shall ever be entertained there, and forms a cult that he styles "The Enemies of Women."

Alicia loses the last of her money on the gaming tables at Monte Carlo, seeking to win enough to send funds to her son. She appeals to Prince Michael for financial assistance. Michael, still believing that Alicia has a youthful lover to whom she wishes to send money, scorns her. Alicia receives a telegram telling of her son's death, and she again flees from the advances of the Prince, who once more declares his hate for women and announces he will spend his last coin on the most extravagant party Europe has ever witnessed. To this party, staged in the Prince's villa, comes Gaston, erroneously reported dead, now in the intelligence service. He masks his identity under the name of Martinez. Michael and Gaston become involved in a dispute, which they determine to settle on the field of honour. Gaston shoots into the ground, and the Prince, overcome with horror at the thought that he is about to fire on a man who has fought for him and other slackers, throws his pistol away. Gaston dies of shock.

The thought of what he came near doing gives Michael a new perspective on life, and he joins the French legion and turns his villa over as a war hospital. He returns from the war to find Alicia giving her services to wounded soldiers, and the two seek consolation in each other's love.

Put over with the noise which was such a feature of the presentation of "The Four Horsemen," the picture will probably attract a public, but those who expect to see the Palace success repeated will suffer disappointment. Here and there the present reviewer found the picture possessing a magnetic quality, but the false psychology of the chief characters and the weakness of the plot detracted from a continuous holding attractiveness. Moreover, if the idea of the title is to show that the libertine is the enemy of woman, this is not driven home in the film, in which war appears as a much more powerful enemy. The film is reminiscent both of "The Four Horsemen" and, in a way, of "Foolish Wives," the Monte Carlo scenes contributing to this aspect. Despite the weakness of the story, the picture is one that kinema patrons will undoubtedly applaud, for the fine acting of Lionel Barrymore, especially in the duel scene and the plundering of the palace, is really fascinating, and this and the elaborate settings, together with the general excitement which the picture engenders, will commend it to every type of audience.

The Eagle's Talons.

Whirlwind serial in which story has been sacrificed to stunts.

RELEASED BY EUROPEAN.

Length, 15 Two-reel Parts.
Release Date, March, 1924.

TO audiences who are entertained by films which are a mixture of melodrama, hairbreadth escapes, and fisticuffs galore—and there are many such—"The Eagle's Talons," which European Motion Pictures showed to the trade on Tuesday last, will have a very distinct appeal. It cannot be denied, however, that where the exhibitor has a better class patron to cater for, a film such as this would not be treated too seriously, since this serial is so exceedingly true to type as far as paucity of story is concerned. It is, in fact, no exaggeration to say that the film is merely a vehicle for the display of athletic ability on the part of Fred Thompson, who is co-starred with Ann Little in the picture. The story is as follows:

Burton Thorne controls a group of men who are making every effort possible to corner the world's supply of wheat. Opposed to this group of men is Gregory Markham, one of the country's wealthiest wheat operators. Thorne schemes to force Markham to join his combine, and plots to get Markham to sign an agreement which is in violation of the anti-trust law. Markham signs, but only on advice from Washington. Markham is guided in every move by Judson Steele, of the U.S. Secret Service. Thorne starts to try to ruin Markham and make him surrender his influence in the wheat pit. Jack Alden and Charles Dean, through Steele, come to his aid, and protect Markham and his daughter, Enid. Markham endeavours to enlist the aid of the Wheat King of Canada in an effort to hold his position in the wheat pit. Thorne lays plans, and makes it impossible for Markham to get outside wheat into the country. Everything indicates Markham's ruin. Jack Alden outwits Thorne and his gang, and saves Markham's fortune through grain imported from South America.

Such acting as the film calls for is adequately contributed by the cast, while good photography—there are some splendid shots at sea—adds to its entertainment value. Among uncritical audiences the picture should prove a suitable serial booking.

SCENE FROM "THE EAGLE'S TALONS."

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PRESENTS

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HELEN FERGUSON

BRYANT WASHBURN

GEORGE SIEGMAN

OTTO LEDERER AND

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HUNGRY HEARTS

E MASON HOPPER'S PRODUCTION

OF ANZIA YEZIERSKA'S EPIC

OF WORKING-CLASS LIFE

ADDITIONAL SUB-TITLES BY MONTAGUE GLASS

AUTHOR OF 'POTASH AND PERLMUTTER'

A Goldwyn Picture

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One of the best beloved fighters of all times

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Not the least exciting part of the "Fighting Blood" pictures is the thrilling prize fight that takes place in every "round." These have been staged with real pugilists occupying the opposite corner to George O'Hara in the crowded fight arenas, and for realism and thrill have never been equaled.

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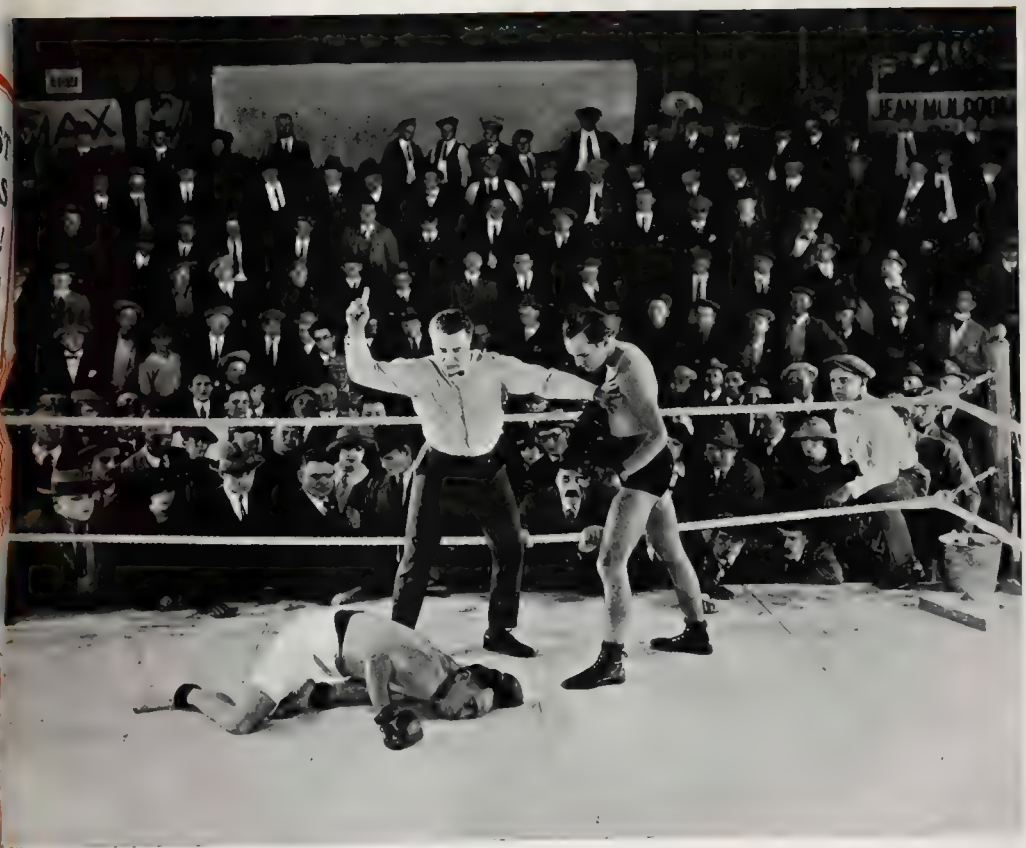

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Scotland —— Waverley Films. Glasgow

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Superb

CATHERINE

THE WALTURDAW CO. LTD

THE DAILY EXPRESS,
LONDON, TUESDAY, JUNE 19, 1923.

"CATHERINE THE GREAT."

THRILLING FILM OF THE ROYAL PLOTTER.

"Daily Express" Cinema Correspondent.

Films with an historical setting so often fall short of both imagery and pageantry that it is a pleasure to discover an exception to so general a rule. "Catherine the Great," shown in London yesterday by the Walturdaw Company, is remarkable both on account of its accuracy and for the lavish dressing." At one period about eight thousand people appear on the screen.

Catherine, heroine of many amours and a weaver of plots so skilful that they form a maze impossible to fathom, makes a fine screen figure. The part was admirably played, and her consort Peter, the mad Crown Prince, was exactly the right kind of fool. One could not help sympathising with her, even during her often absurd love passages.

FATE'S WHEEL.

The photography is excellent, and the various and varied backgrounds superb. One of the best incidents, at least, from the purely spectacular point of view, is the scene where Catherine, condemned to a dungeon by her mad husband, who wants the way clear to enable him to marry another woman, turns the tables completely by the aid of the army, and the Czar himself suffers the fate he had ordained for his wife.

There are many clever character studies illustrating the eccentricities of Peter, such as his habit of emptying one glass of wine while he held another to be replenished in his other hand.

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Trade Movements in the Midlands.

The Royal Visit—A Broadcasting Novelty—Pick of Current Offerings.

By our Birmingham Correspondent.

THE Midland capital was directly interested in the tour of the Prince of Wales other than from a business point of view. Two of the best-known exhibitors, who are members of their respective municipal bodies, had the honour of being presented to H.R.H. at Birmingham's official reception in the Town Hall. Councillor G. F. MacDonald, as chairman of the Parks Committee, was presented by the Lord Mayor. During the Black Country tour on the following day, Councillor T. R. Wood, of Bilston, was similarly honoured. With his usual enterprise, Mr. Wood arranged for an exclusive topical of the visit.

Topical Successes.

Naturally, an army of topical "shooters" shadowed the Prince, Pathé's, Gaumont's, and F.B.O. all being in the field. Working under the supervision of Mr. R. Sheridan, Gaumont's cameraman, Alex. Johnson, secured some excellent close-ups of H.R.H. Mr. W. T. Wilson, of Pathé's, made admirable arrangements for Messrs. J. Cotter and H. Starmer, of the London staff, the films taken by them being screened at the Scala Theatre and New Street Picture House in three daily sections.

"The Four Horsemen."

The special presentation of "The Four Horsemen of the Apocalypse" at the Oak Kinema, Selly Oak, last week, more than repaid the management. The prologue was recited by Mr. J. C. Prodger, a well-known local elocutionist, while the vocalist was Miss Leah Pinnock, formerly a member of Catlin's Pierrots.

A Novelty.

A novel experiment was made by Mr. Percy Edgar, the director of the Birmingham Broadcasting Station, on Friday (June 15), when the musical interlude by the New Lozells P.H. orchestra, under the baton of Mr. Paul Rimmer. By means of a land-line from Birmingham's premier suburban hall, Midland wireless enthusiasts were provided with a real musical treat.

Gaumont News.

Mr. Richard Sheridan, of Gaumont's, announces an addition to his outside staff. In future the Birmingham and district territory will be covered by Mr. E. O. Jennings, who comes from the Manchester office of the company. Prior to going there in 1921, Mr. Jennings was on the accessories side of the headquarters staff. The Betty Balfour feature, "Love, Life and Laughter," met with an extraordinary reception at New Street P.H. on Sunday last, Mr. Welsh, of Welsh-Pearson and Company, and Mr. W. J. Gell, assistant general manager, were in attendance at this trade show, the presentation arrangements for which included a special overture by the orchestra.

"Safety Last."

Mr. E. H. Jacoby, of Victory Motion, has had to revise his arrangements in regard to the Harold Lloyd feature, "Safety Last." So numerous have been the inquiries for this from all parts of the territory that he is accepting bookings prior to the trade show fixed for early next month. So far as the Midland territory is concerned, Mr. Alex. Saville, who is handling Walker's world output, will make the Victory Motion Office, Holloway Head, his headquarters.

A European Note.

Mr. S. Jackson, of the European Company, anticipates keen competition for his latest offering, "Hunting Big Game in Africa." Following upon its highly successful run at the London Pavilion, many Midland exhibitors made preliminary inquiries concerning it. Mr. Jackson will shortly be in a position to announce details of a new series of Universal serials for release early next year.

A Phillips Pair.

The latest offering of the Phillips Company, "Judgment," featuring Pauline Brunius, is being fairly well booked. Mr. Stanley James announces that his next feature will be the stirring sea drama, "Saved By Wireless." This will await exhibitors to-morrow (Sunday). For this show Mr. James is arranging for the installation at the Scala Theatre of a wireless set.

Briefs of Interest.

The current offerings of Mr. Maurice Mitchell (Rose Film Company) include "The Woman He Married," starring Anita Stewart, and "Love's Penalty," featuring Hope Hampton.

I understand that, following a reconstruction, Walkergraphs, Ltd., Suffolk Street, will be known as the Foster Film Service.

West's P.H., Erdington, has been acquired by Mr. and Mrs. Powell, formerly proprietors of the Imperial P.H., High Street, and the Theatre de Luxe, Birmingham.

KINEMATOGRAPH SPORTS ASSOCIATION.

Cricket Bat Presented by J. B. Hobbs.

J. B. HOBBS, the Surrey cricket player and the world's most famous batsman, has presented a cricket bat to the Kinematograph Sports Association. It has been personally signed by him, and will shortly be on view in the window of Messrs. Wardour Films, Ltd., 173, Wardour Street. As this is a very valuable trophy, it will become the property of the Association, and will be handed over each year, suitably inscribed, to the batsman making the highest individual score in the cricket cup competition. This year the trade's batsmen have something to beat, as Mr. Wells, of Kodak, scored 105 not out in the first round of the competition.

The play in the first round of the singles contest reached a high standard, and the second round is sure to produce some exciting games. Mr. Beard, the tennis secretary, is capably supervising the tournament, and successful competitors must keep him informed of their movements.

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Kinema Gleanings from the West.

L.C.C. Member and Film Posters—Municipalities' Kinema Losses—A Bath Presentation—Plymouth Changes—New Torquay House.

From our Bristol Correspondent.

I SUPPOSE it would be impossible for a conference to be held without the kinema being dragged in in some way or another. Last week the Mothers' Union held a conference in Bristol, at which one of the speakers was Mrs. Hudson Lyall, C.B.E., L.C.C., J.P., president of the London Mothers' Union. This lady, in an address on "Christian Ideals in Municipal and World-wide Legislation," remarked that the kinema question was a matter to which they should pay attention. The London County Council had taken the lead by enforcing the provision that films unsuitable for children should be marked "A," which meant adults only. Children should not be taken to shows that should be given only to adults, but she hoped that before long there would be no kinema shows that were not suitable for children. She was trying to get the posters advertising the films marked with signs showing whether the pictures they advertised were suitable for children or not.

A Bristol Fire.

A slight outbreak of fire occurred in the operating box at St. George's Hall, Bristol, a few nights ago, resulting in the destruction of a portion of a film and damage to the projector. The film caught alight while it was being run through the machine, but the prompt action of the operator prevented any great amount of damage being done, and the fire was out before the brigade arrived.

New Renting Appointment.

W. T. Bartlett, better known to his friends as "Billie" Bartlett, has been appointed outside representative in the West of England for the Gaumont Company. Lately Mr. Bartlett has been working the London district for Walturdaw's, but he is well known in the West of England territory, which he worked for Granger's Exclusives before Servall's took over the representation of that firm. Before going on the renting side of the business Mr. Bartlett had experience as an exhibitor in Bristol.

Municipalities Lose on Kinemas.

Municipalities do not shine as exhibitors, a fact which has been proved over and over again, and which is borne out by the balance-sheets of two Corporation-owned houses in the West Country. The Knightstone Pavilion, Weston-super-Mare, shows a deficiency on the year's working of £1,278, caused by the running of pictures during the winter months. The report issued by the Committee having control of the enterprise states that while over £1,000 had been spent on film hire, only £700 had been received as admission receipts. It has been decided to run only occasional shows during the coming winter.

The Torquay Pavilion also shows a loss, though not to so great an extent, for here much better business has been done. The deficiency is £740; admission receipts amounted to £14,134 1s. 3d., of which sum it is pointed out that no less than £3,338 18s. 4d. was paid to the Government as Entertainments Tax. In this case, if it had not been for the Tax, the enterprise would have shown a handsome profit, a fact which ought to make the ratepayers support the agitation for abolition of the Tax.

Butcher's Going Ahead.

Leonard Satchwell tells me that he is finding business brisk in the West; practically all of the leading kinemas have booked "Little Miss Nobody," while both "Hornet's Nest" and "The Lady Owner" are going well. The new Syncopated Picture Plays are also showing good results. Mr. Satchwell says he has another winner in "Beautiful Kitty," which he will be showing to Bristol exhibitors shortly.

Gaumont's Next.

E. J. Jennings had a trade show of "Drums of Destiny" last week. A fine picture with a strong cast, it should book well. The next Gaumont show will be of "Love, Life and Laughter," at Clare Street, on Sunday next, the 24th. Devon and Cornwall exhibitors will be able to see the film at Plymouth, where it will be shown on Tuesday, the 26th, at the Picture House, Union Street. Exhibitors should not miss seeing this picture, which promises to have a big boom and prove a real money-maker. Mr. Jennings asks everyone to be in their seats by the advertised time so that they may hear the specially arranged overture.

"Monna Vanna" a Winner.

In "Monna Vanna" Fleet Photoplays has a winner. The picture, which was shown in Bristol on the 12th, is not only a fine spectacle, but it has a gripping story as its foundation. To picture-goers of all classes it will make a strong appeal.

A Bath Presentation.

G. A. Morley, of the Assembly Rooms, Bath, whose resignation was announced in the FILM RENTER a couple of weeks ago, has been presented by the staff with a silver-plated toilet set. The presentation was made by P. W. Wilkins, the musical director, who spoke of the regard and esteem in which Mr. Morley was held by every member of the staff. I understand that, for the present, at any rate, no new appointment is to be made to fill the vacancy created by Mr. Morley's resignation, but that Mr. Jacob Lewis, the owner, intends to run the house himself.

Plymouth Changes.

The Empire, Union Street, Plymouth, has changed hands, the new proprietor being Major A. O. Ellis, who owns halls at Tiverton, Buckfastleigh and other Devonshire towns.

The Elite Theatre, Ebrington Street, closed down on Saturday last for, I understand, an indefinite period.

New Torquay House.

I hear that a project is on foot to build a large kinema at Torquay at a cost of about £70,000, and which is to have a restaurant and ballroom attached. It is said that a site has already been secured in a central part of the town and that plans are now being prepared.

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Trade Activities in South Wales

"No Ground of Complaint"—Cardiff Watch Committee and Licensing—Death of Carmarthen Exhibitor.

From our Cardiff Correspondent.

IT was reported by the Chief Constable of Cardiff at last week's meeting of the Cardiff Watch Committee that he had attended a Conference on the question of film censorship at the Home Office, the object of which, he said, was to consider how far the licensing authorities under the Cinematographic Act found themselves able to accept the decisions of the present Board of Film Censors. The system in operation in Cardiff, said the Chief Constable, while not of a rigid character, ensured some measure of the supervision of exhibits, but a more effective check could be exercised if there was the staff to spare to do the work as it should be done.

Llanelly Allegations.

A special meeting of the Llanelly Licensing Committee was held last week to consider the charges of bad conditions in the local kinemas contained in a letter written by a Mr. Milston, of Llanelly, a former theatrical licensee, to the Ministry of Health. Police Superintendent J. E. Jones reported that he had visited all the places of amusement, and after careful inspection he failed to find any grounds for complaint. Another member observed that in view of the report of the superintendent the charges were totally unjustifiable. The Chairman, Mr. T. Williams, said that, together with other members of the committee, he had inspected the kinemas and theatres, and he concurred entirely with the report submitted. The clerk was directed to communicate this to the Ministry of Health.

Congratulations.

Congratulations to Mr. R. Jacobs, of the Stoll Film Co. in Wales, whose engagement to Miss M. Woolf, of Manchester, is just announced. Miss Woolf will be welcomed to the South Wales territory, as Mr. Jacobs is popular amongst all sections of the trade in South Wales and the West of England.

Exhibitor's Death.

We were all deeply sorry to hear of the death, which came quite unexpectedly, of Mr. Tom Barger, of the Carmarthen and Pembroke Dock kinemas. Mr. Barger was about a few weeks ago in comparatively good health, but he was suddenly stricken with appendicitis, and the operation which was performed was entirely successful. Later on complications supervened; another operation was performed, and it was while under the anæsthetic that Mr. Barger passed away. At the funeral last week there was a good muster of film figures from Cardiff who went down to West Wales to pay a last tribute to one who had been held in the highest respect. The deepest sympathy is felt for his sorrowing family.

New Cardiff Manager.

Mr. J. Worsley has come to Cardiff as manager of the Cardiff Kinema in succession to Major MacDonald, who, as reported in the FILM RENTER last week, has retired. Mr. Worsley has a wide knowledge of the film business, and he comes to the Principality from the P.C.T. London Office. He has already made many friends at Cardiff, and we trust that his sojourn here will be happy and prosperous.

Ideal Show.

Ideal's successful trade show of "Jealousy" was followed by "Honour" at the Park Hall, Cardiff, last Friday. Mr. Bass had arranged a special presentation, with special music by Mr. Garforth Mortimer's orchestra.

A CODE OF ETHICS.

American Exhibitors Unanimously Pass Schedule of Conduct.

AT the recent Fourth Annual Convention of Motion Picture Theatre Owners in Chicago, a code of ethics was unanimously adopted that will be read with interest by British exhibitors who, adopting a standard of ethics no less high than their American confréres, are not so fascinated by the setting out of a code and a formal adhesion thereto. The code as adopted is as follows:

(1) To build ever upon the firm foundation of honour and integrity, even when a different course might offer greater monetary profit.

(2) To recognise my duty as a moulder of public opinion and an educator of youthful minds, by refusing to show upon my screen any picture that might have an unpatriotic, unwholesome or immoral effect upon the life or mind of any auditor.

(3) To give full co-operation with City, State and National Governments, and to all movements that will tend to raise the standards of morality and society and the ideals of the human race.

(4) To so conduct my business as to reflect honour upon my industry to the end that the motion picture theatre may take its rightful place as a real and valued asset to the community in which I reside.

(5) To honestly advertise all attractions with no effort to overpraise or misrepresent them for the sake of momentary gain.

(6) To deal fairly and honourably with my fellow man, whether he be one whom I am serving or one serving me.

(7) To use the full power of my screen to further the cause of education, helpful science and all religions, in order that the world may be a better place in which to live because of my work.

(8) To be loyal to my patrons, honourable with my competitor, and just to my employees.

(9) To seek only such profit as is just and not attained at the sacrifice of truth, honour or manhood.

(10) To deliver to all with whom I deal the highest quality of service, resolving all doubts against myself, and remembering at all times that any dishonest or dishonourable act of mine will reflect upon everyone engaged in the great industry of which I am but a small part.

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News and Notes from Newcastle.

Local Renters and Head Office—Movies as Trade Medium—First National Success—"Little Miss Nobody."

From our Newcastle Correspondent.

LOCAL renters were very much against the idea of doing away with the local secretaries of the K.R.S. and the institution of monthly visits by the general secretary. It was pointed out at the time that the change was made that it would be difficult for any renter to undertake the duties of chairman and be responsible for the necessary reports, and that the result would be a decrease of local interest in the doings of the society. Mr. F. Hill has paid a few visits to Newcastle, and as far as I can gather he has not had the support that one could have desired. He was in the city last week, and a meeting of the local members of the K.R.S. was called, but so poor was the response that I learn it was not possible to have any business transacted. There is a feeling among the local renters that the new arrangement will not be for the benefit of the society, and opinions have been expressed that more progress would have been attained under the old system on account of the distance from the head office.

Movies as a Trade Medium.

Moving pictures illustrating processes of manufacture in various trades and businesses are coming more and more into use to show customers the conditions under which the article is made. So far as the grocery and provision dealers are concerned this is a very good idea, because they can buy with the knowledge that articles are produced under the best conditions. Messrs. Armour and Company, Ltd., the well-known meat importers, of London and Newcastle, screened to a large gathering of members of the wholesale provision trade in Newcastle and district, in the private theatre at Gaumont's Newcastle office, an interesting film taken in Chicago packing houses, and issued by the United States Board of Agriculture, showing the killing, cutting, curing, and packing of hogs for the English market.

Increasing Business.

Mr. W. H. Linden Travers, the local manager of the Associated First National Pictures, expects to be able to get into the new suite of offices he has secured at 136, Westgate Road, Newcastle, by the end of June. These will be more commodious than those at present occupied in Rutherford Street. In addition to the general office and a private one for the manager, the new suite will also comprise an advertising display room and a private theatre capable of accommodating forty viewers. As far as business is concerned, Mr. Travers states that "The Voice from the Minaret" has had a successful fortnight's run at the Queen's Hall, Newcastle, and it has also gone well in other parts of the territory. Other productions Mr. Travers is handling are keeping him fully occupied, so much so that the Northern office is leading the way for the country under the company's bonus scheme.

"Souls for Sale."

Goldwyn's latest production, "Souls for Sale," promises to have a good following, for it was a much discussed proposition after the trade show last week. "The Christian" is another film that is booking out well and bringing a large amount of business to Mr. T. A. Finucane, the local manager, who hopes to be in a position shortly to make an important announcement in connection with some new features.

Screen Beauty's Visit.

Margaret Leahy, the winner of the beauty competition, and the protegée of the Talmadge sisters, makes her first appearance on the screen in a Buster Keaton comedy, "Three Ages," which has been secured by the Queen's Hall, Newcastle, and will be screened during race week, commencing June 26, when Miss Leahy will appear in person at the hall.

Divided Opinions.

"Little Miss Nobody," an adaptation of the stage comedy-drama, featuring Flora Le Breton, which the Butcher Film Service have recently issued, has created a division of opinion among the showmen. While admitting its good qualities, some of them are fighting shy of the film on the ground that it would not suit their audiences. There are others who hold the opposite view, and Mr. William Walker has had numerous inquiries for it. He has also booked a number of contracts.

FAILURE OF KINEMA PROPRIETOR.

Pictures "Not a Paying Game."

THE affairs of Thomas Cartlidge, described as a potter's manager, of Heath Street, Goldenhill, until recently carrying on business as a kinema proprietor at the Scala Picture Theatre, High Street, Tunstall, were investigated at Hanley Bankruptcy Court on Monday before the Registrar (Mr. H. P. Stanes).

According to the debtor's statement of affairs, the gross liabilities amounted to £1,935 13s., the sum ranking for dividend being £850 9s. 3d. The net assets were £204 16s. 3d. The debtor attributed his failure to "insufficient profit to cover the expenses of the kinema." The debtor stated that for 13 years he had been employed by a firm of earthenware manufacturers in Hanley, his present salary being £4 10s. a week. In December last he purchased for £450 the fixtures, fittings and effects of the Scala Picture Theatre, Tunstall, paying £250 down. Of the balance he had since paid about £120. The takings between December and the end of April amounted to £236, an average of £12 per week, but the expenses, including film hire, were £31 a week.

The Official Receiver asked how £450 was arrived at as the purchase price.

Debtor replied that he took the word of the former proprietor as to the price.

Debtor stated that he knew nothing at all about the kinema business, but he thought kinemas were "a paying game," and he wanted to "get on." His wife looked after the business while he was at his own occupation, but she knew nothing about the business either.

The Registrar: If you had made any inquiries you would probably have found that very few kinemas were paying.

The examination was closed.

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IMPORTANT ANNOUNCEMENT

The Regent Film Co. has acquired the U.K. Rights of the Selznick Picture—

WHY ANNOUNCE YOUR MARRIAGE?

Starring
ELAINE HAMMERSTEIN.

This subject represents the highest possible entertainment value, and the Trade is cordially invited to the Private Screening on———————

Wednesday June 27, at 11-30 a.m.
at the Shaftesbury Pavilion, SHAFTESBURY AVE., W.1.

MAKE A SPECIAL NOTE OF IT, PLEASE!

Regent Film Co., Ltd., 193 Wardour St., W.1.
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ALMA TAYLOR EXQUISITELY GOWNED.

Brilliant Scenes in "Strangling Threads."

ALMA TAYLOR.

CECIL M. HEPWORTH has been complimented time and time again on the magnificent outdoor settings that he puts into everyone of his picture plays. It is prophesied that he will be complimented for his interior scenes in "Strangling Threads" when the film is submitted to the trade. He has given more than usual care to them, and it is reported that the result is a series of really artistic and imposing backgrounds, in which the lighting effects are superb. Among these beautiful sets Alma Taylor plays the strong dramatic part of Irma Brian, attired in a number of exquisite gowns that have been specially designed and executed by a famous firm of Court dressmakers. These are said to portray fashions that will be quite "the thing" a few months hence, when the picture reaches the public screens. With a scenario to work from that has been described as "ideal," it is safe to anticipate that "Strangling Threads" will prove very acceptable fare to all sections of the kinema-going public. The film is from the famous play, "The Cobweb," by Leon M. Lion and Naunton Davies. It was produced once before by Cecil M. Hepworth in 1917, when it proved a terrific success. The latest edition is an entirely new production; Alma Taylor and John MacAndrews are the only two players in it who appeared in the original.

A BIG PART FOR A SCHOOLBOY

Bromley Boy to Act Asticot in "The Beloved Vagabond."

ALBERT CHASE.

OF the many applicants for the part of Asticot, the lad who accompanies Paragot on his vagabond journey in the film based on Mr. William J. Locke's novel, "The Beloved Vagabond," Albert Chase, a 16-year old boy, has been selected by Mr. Carlyle Blackwell, the film star who is producing the picture and playing the rôle of Paragot.

A certain type of lad was needed for the part — one totally without self-consciousness, of a definite facial and temperamental quality. Under tests, a number of youths of acting experience turned out to be unsuited to the rôle. Then Mr. Blackwell's attention was called to Albert Chase by a clerk at the Piccadilly Hotel.

Albert for two years had dreamed of acting for the films; he had given pantomime performances for his school friends, but had never had any professional experience. The boy responded to Mr. Blackwell's call with enthusiasm, stood the film and acting tests, and came out triumphantly.

The youth attended the Sloane School in Fulham for five years and won a scholarship. He has been living recently with his mother at Bromley, Kent, and going to school there. He has now stepped from school to the position of the leading part in a large film—and a more delightful boy's rôle in a play could hardly be conceived.

ACTIVITIES OF TOPICAL FIRM.

ON the occasion of the recent visit of H.R.H. The Prince of Wales to Bradford, the Imperial Animated Picture Company, who are just now very busy in taking local Topical films for various exhibitors, secured the finest record of the Royal visit, and so successful has this been that a good percentage of the exhibitors in Bradford have exhibited the copies with duly increased business returns.

On Saturday last they also secured a complete record of the Keighley Friendly Societies' Procession and Gala, and were very fortunate in being able to secure the patronage and presence of the Mayor and Mayoress of Keighley to visit the Oxford Hall to see this local Topical on Thursday evening. The proprietors made arrangements for collections on behalf of the Hospital Fund, to be taken during the evening.

KILNER TO THE RESCUE.

LAST week an important London theatre experienced a bad let-down in consequence of the non-arrival of an important subject. Faced with the prospect of having no big attraction to offer his patrons, the manager had to take prompt steps to remedy the deficiency. Happily, Mr. F. W. Kilner, of Kilner's Exclusive Films, Ltd., came to the rescue and allowed him to select the big five-reel feature "Ashes," and one shorter subject from the No. 1 "All-in" Program, and to exhibit them at his theatre.

The sequel was unusually interesting. Hitherto the manager in question had doubted the policy of booking an inclusive program, but the reception for the Kilner pictures was so enthusiastic that he promptly booked them for the complete circuit of theatres under his control.

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THE M. & F. FILM AGENCY

(Proprietors: F. & M. E. WHEATCROFT)

36 GERRARD STREET, SHAFTESBURY AVENUE, W.1.

Telephone: GERRARD 7234

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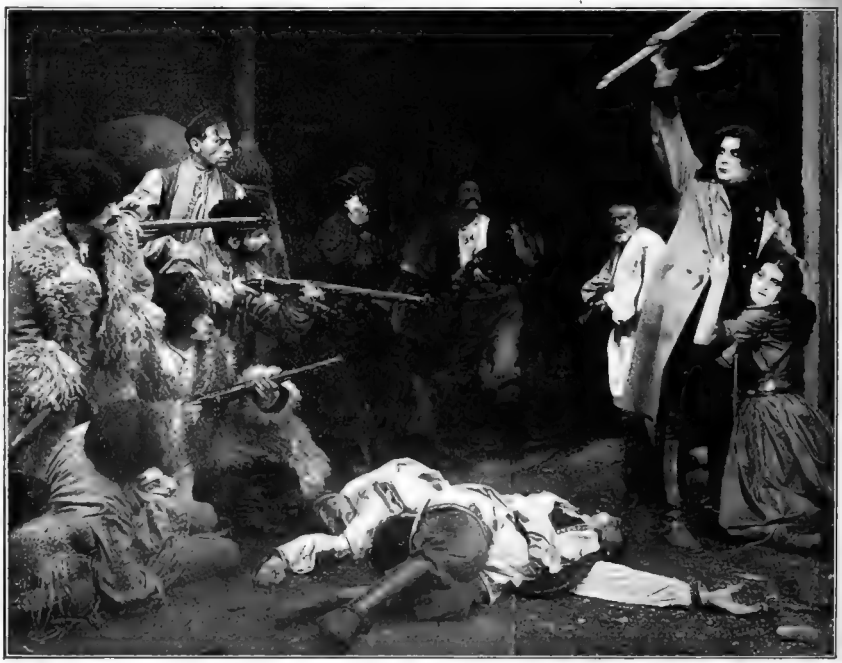
Adapted from the Book "The Ace of Spades."
DRAMA IN FIVE PARTS



Played entirely by Russian Artistes. This is a film of outstanding merit, with a strong story and full of dramatic situations. PUBLICITY:—12-Sheets, 6-Sheets, Slides and sets of Photographs.

TERRITORIAL BUYERS NOTE: The following Territories are open for Sale or Sharing Basis: SCOTLAND—YORKSHIRE—FOUR NORTHERN —MIDLANDS—S. WALES. GET IN TOUCH WITH US AT ONCE.

DATE of TRADE SHOW will SHORTLY be ANNOUNCED

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AN AMERICAN VISITOR.

Mr. J. Feinman, Prominent New York Publicity Man Over Here to Exploit Screen Classics.

Mr. J. Feinman.

We were pleased to receive a visit the other day from Mr. J. Feinman, who is over here representing Messrs. Warner Brothers. Mr. Feinman is a well-known New York publicity man who recently played a prominent part in the highly-successful exploitation of the Warner Brothers screen classics in the United States, and his visit over here has for its purpose the exploiting of these pictures, which Film Booking Offices are handling in this country.

Mr. J. Feinman has the advantage of being an Englishman with first-class American experience. Mr. Feinman was born in London, his father being the British correspondent of a leading Russian daily newspaper, who, upon his appointment to the post of American correspondent, took his family to the United States in 1905, where his son, following in his father's footsteps, embraced journalism as a career, and, eventually, in 1914, entered the film trade, where his journalistic experience served to make him invaluable as an expert in the art of advertising and general exploitation. Mr. Feinman has held many important appointments as advertising and publicity expert with firms of such high standing as the Fox Film Corporation, Selznick Pictures Corporation, and Select Pictures Corporation. He was also a member of the staff of "The Exhibitors' Trade Review," and instrumental in founding "The International Cinema Trade Review" in association with Mr. Leslie Mason, who left many pleasant memories behind him when leaving this country at the close of his recent visit. Another gentleman with whom Mr. Feinman has been closely associated when acting as publicity manager to the Inter-Ocean Film Corporation is Mr. Paul Cromelin, who is just as popular upon one side of the Atlantic as the other.

Mr. Feinman will be pleased to meet exhibitors, either in London or during the course of his provincial tour, in order to discuss their manifold problems and difficulties, and also to exchange views that may afterwards be helpful to Messrs. Warner Brothers in their effort to produce pictures that will assist exhibitors to provide entertainment that will attract and please large audiences.

Among the citizens of Coventry who were presented to H.R.H. the Prince of Wales during his visit to that city on Thursday, the 14th inst., was Councillor W. J. Henderson, managing director of the Grand and Tivoli Picture Theatres.

FIRST NATIONAL IN THE PROVINCES.

Branches in Important Centres.

THE notable growth of Associated First National Pictures, Ltd., and the corresponding extension of its service to exhibitors is amply demonstrated in an announcement this week by Ralph J. Pugh, the company's managing director.

The Leeds Branch, situate at Bardon Chambers, King Street, is now occupied and functioning in all its details. It includes a magnificent private theatre, where all First National trade shows will in future be held, a fine publicity room, general office, manager's office and representatives' office, together with an up-to-date basement for the storage and dispatch of films, and a modern cleaning and repairing department.

At Newcastle premises are now occupied at Westgate Road, and dispatch is in operation. This branch also will shortly have a theatre for private projection of First National attractions. The branch is very conveniently situated for exhibitors, as it is in the centre of local "filmdom."

In Birmingham, First National have taken over and entirely refurnished and redecorated the premises recently occupied by the General Film Renting Company. The premises comprise a magnificently appointed suite of offices, together with facilities for dispatching, film cleaning and repairing, and a private theatre for trade shows.

The Bristol Branch, which has now been open some little time, has a handsome theatre and publicity display room. An efficient staff is ready to give service to all exhibitors in the West of England, for which territory films will be dispatched from Bristol. In this connection it is pointed out that, apart from one other renting house, First National is the only firm supplying this service to West Country exhibitors.

At Manchester completion of negotiations has now definitely resulted in the taking over of the Kinema Exchange for Lancashire, situated in the busiest part of that city. The contractors are busy altering and remodelling the premises to suit modern requirements, and very shortly First National will be in a position to give Lancashire exhibitors full exchange service.

In Glasgow premises in Bothwell Street have been taken over, two minutes' walk from the Central Station, and the contractors are now busily engaged on building a private theatre, dispatch room, and film vaults. Within a fortnight First National expects to be ready to give service to Scottish exhibitors similar to that provided in other parts of the Kingdom.

In Liverpool important premises in Bold Street have been secured, and contractors are at work, so that in a short time dispatch and all other service to the Liverpool and North Wales exhibitors will be available.

In Cardiff premises have been secured at Working Street. Within a month the building will be ready for occupancy, which will result in an extension of service to the exhibitors in South Wales.

In Dublin excellent premises have been secured in Middle Abbey Street, and these will contain a private theatre, dispatch room, poster and publicity room and general offices.

Hearty invitations for an early visit are extended to exhibitors by the respective managers, namely, Messrs. Thornton (Leeds), Travers (Newcastle), Reed (Birmingham), Bennett (Manchester), Shepherd (Glasgow), Evans (Liverpool), Sanders (Bristol), Cross (Cardiff), and Cooke (Dublin), the last named conducting all business for the Irish Free State and for Ulster.

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PUBLICITY.

PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

"DYNAMO AND MOTOR ATTENDANTS," by Broadbent, is a book of direct value to every operator-electrician. Price 4s. 10d. from Rentell, 36, Maiden Lane, London.

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WANTED FOR CASH.—Waste Paper, all kinds, Trade Papers, Posters, etc.—Premier Overissue Co. (Palatine Film Offices), 60, Victoria Street, Manchester.

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THEATRICAL TIP-UP CHAIR MAKER.—Trade supplied.—Hellenbrand, 66, Bournemouth Park Road, Southend.

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THE Instrument that MUST have a place in every up-to-date Kinema.

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It is a surprise and revelation of amazing musical possibilities in full orchestration or accompaniment. "JARDINE" Orchestral Organs are already installed at the following Kinemas:—

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THE FILM RENTER
and
Moving Picture News

Managing Editor: Ernest W. Fredman.

FORTHCOMING TRADE SHOWS.

LONDON.

SUNDAY, JULY 1.
Butcher....Beautiful Kitty..... Palace, 3-15
MONDAY, JULY 2.
Assoc. First National....The Beautiful Liar ..... Own Theatre, 11
Fox....The Village Blacksmith ..... London Pavilion, 3
TUESDAY, JULY 3.
Famous-Lasky....Adam's Rib ..... New Gallery, 11
Europeun....The Love Letter ..... Own Theatre, 11 & 2-30
Assoc. First National....A Woman's Side .... Own Theatre, 11 & 2-30
Gaumont....Wild Life in Madagascar ..... Own Theatre, 2-30
WEDNESDAY, JULY 4.
Ideal....Loves of the Mighty ..... New Gallery, 11-30
European....The Love-Letter ..... Own Theatre, 11 & 2-30
Assoc. First National....A Woman's Side ..... Own Theatre, 2-30
Gaumont....Wild Life in Madagascar ..... Own Theatre, 2-30
THURSDAY, JULY 5.
Gaumont.... Wild Life in Madagascar ..... Own Theatre, 2 30
FRIDAY, JULY 6.
Goldwyn....Look Your Best ..... New Gallery, 11
First National....The Beautiful Liar ..... Own Theatre, 11
Gaumont..... Wild Life in Madagascar ..... Own Theatre, 2-30
Wardour...." Fighting Blood " Series ..... London Pavilion, 3

MANCHESTER.

TUESDAY, JULY 3.
Famous-Lasky....Adam's Rib ..... Piccadilly, 11
European....The Eagle's Talons ..... Futurist, 11
Granger....The Tenth Symphony ..... Theatre Royal, 11
Fox....The Village Blacksmith ..... Oxford St. P.H., 11
Gaumont....For the Defence ..... Gaiety & O.T., 11 & 2-30
WEDNESDAY, JULY 4.
Famous-Lasky....The Woman Who Walked Alone ....Piccadilly, 11
European....One Wonderful Night ....Futurist, 11
Pathe....One Week of Love ..... Oxford St. P.H., 11
Butcher....Beautiful Kitty ..... Gaiety, 11
European....The Flaming Hour ..... Futurist, 11-15
Goldwyn....Look Your Best ..... Theatre Royal, 11-15
THURSDAY, JULY 5.
European....Ridin' Wild and The First Degree ..... Futurist, 11
FRIDAY, JULY 6.
F.B.O....Brass ..... Gaiety, 11
Vitagraph....Playing It Wild ..... Piccadilly, 11
European....Ghost Patrol and A Dangerous Game .... Futurist, 11

LIVERPOOL.

TUESDAY, JULY 3.
European....Century Comedies ..... Futurist, 11
F.B.O....I Am the Law ..... Scala, 11
Pathe....One Week of Love ..... Trocadero, 11
Butcher....Beautiful Kitty ..... Palais de Luxe, 11
WEDNESDAY, JULY 4.
European....The Eagle's Talons ..... Futurist, 11
Fox....The Village Blacksmith ..... Scala, 11
THURSDAY, JULY 5.
Famous-Lasky....The Woman Who Walked Alone..... Futurist, 11
Goldwyn....Look Your Best ..... Palais de Luxe, 11-15
FRIDAY, JULY 6.
Famous-Lasky....Adam's Rib ..... Scala, 11

LEEDS.

TUESDAY, JULY 3.
Famous-Lasky....Adam's Rib ..... Scala, 11
Fox....A Friendly Husband ..... Kinema Exchange, 11-40
Vitagraph....Playing It Wild ..... Kinema Exchange, 2-15
Goldwyn....Look Your Best ..... Kinema Exchange, 3-15
WEDNESDAY, JULY 4.
European....Bavu ..... Majestic, 11
Ideal....Loves of the Mighty ..... Scala, 11
FRIDAY, JULY 6.
Walturdaw....His Brother's Wife ..... Majestic, 11
Famous-Lasky....The Woman Who Walked Alone ..... Scala, 11
Gaumont....For the Defence ..... Kinema Exchange, 11-40
Butcher....Beautiful Kitty ..... Kinema Exchange, 2-15

SHEFFIELD.

TUESDAY, JULY 3.
Granger....The Tenth Symphony ..... Grand, 10-45
Famous-Lasky ....The Woman Who Walked Alone..Cinema House, 11
New Century....Where the Pavement Ends ..... Grand, 11-30
WEDNESDAY, JULY 4.
Gaumont....For the Defence ..... Grand, 10-45
Famous-Lasky....Adam's Rib ..... Union St. P.P., 11
Goldwyn....Look Your Best ..... Pargate C.H., 11
THURSDAY, JULY 5.
Butcher....Beautiful Kitty ..... Union St. P.P., 11
FRIDAY, JULY 6.
Fox..The Village Blacksmith ..... Grand, 10-45
W. & F....Safety Last ..... Union St. P.P., 11
Ideal....Loves of the Mighty ..... Cinema House, 11

ST. ANNES-ON-SEA.

SUNDAY, JULY 1.
W. & F....Safety Last—Deserted at the Altar ..... Palace, 2-30

BIRMINGHAM.

SUNDAY, JULY 1.
F.B.O.....For the Defence..... Futurist, 7
Pathe....One Week of Love..... New Street P.H., 7
Pathe....The Forgotten Law ..... New Street P.H., 7
Rose....Love's Penalty ..... Scala, 7
WEDNESDAY, JULY 4.
Granger....The Tenth Symphony ..... New Street P.H., 11
Walturdaw....Catherine the Great ..... Scala, 11
FRIDAY, JULY 6.
Famous-Lasky....The Woman Who Walked Alone .... Futurist, 11
Fox....A Friendly Husband ..... Scala, 11
Moss Empires....The Knock-out ..... Picture House, 11
SUNDAY, JULY 8.
Inter. Cine....Wild Life across the World ..... Scala, 7

NEWCASTLE.

TUESDAY, JULY 3.
Fox....The Custard Cup ..... Picture House, 11
W. & F.....When Husbands Deceive ..... New Pavilion, 11-15
European....Bavu ..... Scoll P.T., 11-15
Vitagraph....The Midnight Cabaret ..... Westgate P.H., 11-15
Vitagraph....The Man Next Door..Westgate P.H. & O.T., 11-15 & 2-30
Gaumont....Range Rider Series ..... Own Theatre, 2-30
Vitagraph....The Midnight Cabaret ..... Own Theatre, 2-30
WEDNESDAY, JULY 4.
Gaumont....Range Rider Series ..... Own Theatre, 2-30
THURSDAY, JULY 5.
Granger....The Tenth Symphony ..... Grey St. P.H., 11-15
Gaumont....Range Rider Series ..... Own Theatre, 2-30
FRIDAY, JULY 6.
Famous-Lasky....My American Wife ..... Grainger P.H., 11
Butcher....Beautiful Kitty ..... Empire, 11-15
Gaumont....Range Rider Series ..... Own Theatre, 2-30

NOTTINGHAM.

TUESDAY, JULY 3.
Famous-Lasky....My American Wife ..... Scala, 11
WEDNESDAY, JULY 4.
Fox....A Friendly Husband ..... Picture House, 11
FRIDAY, JULY 6.
Granger....The Tenth Symphony ..... Long Row P.H., 11
Gaumont....For the Defence ..... Scala, 11

CARDIFF.

TUESDAY, JULY 3.
W. & F.....Mad Love ..... Capitol, 11-30
Regent....Why Announce Your Marriage?....Kinema Exchange, 12-15
Goldwyn....Backbone ..... Kinema Exchange, 3
Butcher....Beautiful Kitty ..... Kinema Exchange, 3
WEDNESDAY, JULY 4.
Fox....The Love Image ..... Cardiff Cinema, 11
FRIDAY, JULY 6.
Famous-Lasky....My American Wife ..... Own Theatre, 11
Dramatic Film Bureau....Wild Life Across the World..Capitol, 11-15
Vitagraph....The Man Next Door ..... Cinema Club 12-15
Vitagraph....The Midnight Cabaret ..... Cinema Club, 12-15

GLASGOW.

MONDAY, JULY 2.
F.B.O.....Brass ..... Renfield Street C.H., 11
Fox....The Custard Cup ..... Scala, 11
TUESDAY, JULY 3.
Goldwyn....Backbone ..... New Savoy, 11
Gaumont....For the Defence ..... Cranston's P.H., 11
WEDNESDAY, JULY 4.
Famous-Lasky....My American Wife ..... Renfield St. C.H., 11
THURSDAY, JULY 5.
F.B.O.....I Am the Law ..... Renfield St. C.H., 11
FRIDAY, JULY 6.
Regent....Motherhood ..... Scala, 11
Pathe....One Week of Love ..... New Savoy & O.T., 11
Jury....Where the Pavement Ends ..... Cinema House, 11
Ideal....Loves of the Mighty ..... Picture House, 11

BRISTOL.

SUNDAY, JULY 1.
W. & F.....Mad Love ..... Castle Street Cinema, 3
Butcher....Beautiful Kitty ..... Palace, 3-15
SUNDAY, JULY 8.
Regent....Why Announce Your Marriage? ..... Palace, 3

DUBLIN.

TUESDAY, JULY 3.
Gaumont....Love, Life and Laughter ..... Scala, 11-15

BELFAST.

WEDNESDAY, JULY 4.
Gaumont....La Tosca ..... Own Theatre, 11
FRIDAY, JULY 6.
Gaumont....Love, Life and Laughter ..... Imperial, 11

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"BEAUTIFUL KITTY"

from an original screen story by J. Bertram Brown.

Leading Players **VIOLET HOPSON & JAMES KNIGHT**

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CARDIFF—	Tuesday	July 3,	3 p.m., Cinema Exchange
LIVERPOOL—	Tuesday	July 3,	11 a.m., Palais-de-Luxe
MANCHESTER—	Wednesday	July 4,	11 a.m., Gaiety
SHEFFIELD—	Thursday	July 5,	11 a.m., Union St., Picture Pal.
NEWCASTLE—	Friday	July 6,	11-15 a.m., Empire, Grange Street
LEEDS—	Friday	July 6,	2-15 p.m., Cinema Exchange
NOTTINGHAM—	Friday	July 13,	11 a.m., Picture H., Long Row
BIRMINGHAM—	Sunday	July 15,	7 p.m., Scala

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The Film Renter and
Moving Picture News

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The Trades Council & Publicity

THE Cinematograph Trades Council, now that it has come into being again, is certainly losing no time in settling down to work, and its action in calling into conference leading publicity managers of the industry to devise ways and means whereby a greater public can be secured for the films is one to be commended, and certain to prove beneficial to the industry. At the last meeting of the Council the report of the Publicity Sub-committee, consisting of Mr. W. N. Blake, Colonel Bromhead and Mr. S. Rowson, was submitted, and makes extremely interesting reading. The conclusions arrived at in the report are undoubtedly sound, and there is in this report a real basis for a scheme which should be of extreme benefit to the whole of the industry. Boiled down to essentials, the report indicates a need for advertising the trade to a far greater extent than heretofore, and lays especial stress upon securing greater publicity for films in the lay Press. It also advocates the desirability of a greater amount of posting throughout the country, and particularly urges the buying of space in the lay Press to publish articles by well known public men on the different aspects of the film industry. This, in the opinion of the Publicity Sub-committee, would be extremely effective, although somewhat costly. Other means of directing attention to the film industry are the convening of a film congress and the engaging of a special organisation to deal with the matter as a whole.

The Publicity Sub-committee, in drafting their report, have estimated that the cost of such an organisation would be somewhere in the neighbourhood of £2,000 a year, and we frankly think that this is the one weakness in the whole report. To commence a proceeding such as is projected there must be more ample funds with which to carry it out. No one will deny that it is high time that a more serious effort was made to get a greater measure of publicity devoted to the film industry in the columns of the lay Press of this country. Thousands of pounds are spent each week by exhibitors, and little is seen in the news columns of the Press that is of any real interest to readers of daily and weekly newspapers. Is this the fault of the Press? Candidly, we do not think so. There has never been any attempt in this trade to organise a publicity bureau which would feed the Press of this country with real news items about pictures and their players. Before embarking on any really ambitious schemes the Cinematograph Trades Council might consider with advantage the desirability of first dealing with this one aspect only. In America the newspapers treat the film industry with every respect, and are only too glad at all times to give a large measure of space in their columns to news stories from film producing houses and exhibitors. Over here, they have not been educated to the same extent, and it would therefore appear that before embarking upon any more far-reaching plans the Council might with advantage concentrate upon this one aspect alone: if successful they will have achieved a very great measure of success for this industry.

The proposition to publish articles by well known public men on different aspects of the film industry does not appear to us to be a very sound one, for not only will it be costly, but we doubt if it will be at all effective. There is a tendency among public writers to treat the film industry from a highbrow standpoint, and, consequently, such articles entirely fail to give the desired result. Advertising the trade by means of propaganda posters on the hoardings throughout the country is not a practical means of bringing a greater film public to the theatre. What should be done is that a greater amount of posters should be used by exhibitors themselves. At the present moment far too little use is made of the poster as a means of attracting the public's attention, and if exhibitors were wise they would make far greater use of really good posters than they do at the present time. The matter of calling together a film congress so that the public attention might be focused is one that has long been advocated in this journal, but this is a matter that the C.T.C. might usefully consider at some later date. The main program that should be concentrated upon immediately is the incorporation of a real organisation which could ensure a greater amount of publicity being given to film matters in the daily Press. This is a matter that requires tackling at once, and will certainly cost more than £2,000 per year. It is no use dealing with this in a niggardly and paltry way. With some knowledge of how much such an organisation would cost, we say emphatically that to expect to get this important work done for £2,000 per year is a grave mistake. Such a department would be of inestimable value to the trade as a whole and of even greater value to the exhibitor. The Press of this country are eager to acquaint their readers with real news matter concerning the films that are put out each week. The exhibitor who spends his money in his local papers often expects the editor to send a reporter around which, more often than not, does not happen. Consequently he is not getting the return for his money to which he is entitled. It is no fault of the paper, and if a department properly organised came into being it would soon be found the film industry was receiving a far greater amount of publicity in the Press. The Trades Council is certainly doing good work in tackling these problems, and deserves the support of the entire industry.

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THE volume of correspondence that has flowed into this office during the past few days from exhibitors shows how deeply they feel the failure of the last tax campaign, and many of the suggestions made for the prosecution of the next campaign to be seen on other pages in this issue are well worth studying. In particular, Mr. Dixon Scott, Mr. Locke, and Victor Sheridan have some very sound views on how the campaign for the abolition of the tax should be conducted, and I would seriously suggest that before anything is attempted in the way of a new campaign a mass meeting of the trade should be called so that every section may be represented, and the committee appointed would then have the advantage of hearing exactly what is in the mind of those who are most anxious to see this tax either abolished or revised. Mr. Dixon Scott's plea for the establishment of a central office with a real organisation behind it is an eminently sound and sensible suggestion, and it is to be profoundly hoped that before any committee embarks upon a new campaign that they will take the first means of securing the opinions of men outside the industry from whom they can gain valuable points. Above all, there must be a personality in charge of operations, as with a big, unwieldy committee containing no outstanding personality, it is not to be wondered at that it fails to secure the desired result. In every agitation in the past, ranging from beer to anything one can think of, there has always been some driving personality at the head of affairs upon whom public attention has been focussed, and until this is done in connection with the Entertainments Tax the chances of success are likely to be considerably retarded. As far as I can see, a national campaign is entirely necessary to bring our case home to the Press and the public, but in charge of that campaign there should be a man who is *au fait* with all its points, and is in a position to enlist the powerful support of the Press.

A Stupid Stunt.

WE are accustomed, from time to time, to having ridiculous stunts put over in this trade which often have the effect of making the kinematograph industry appear ridiculous in the eyes of people with average intelligence, but I think the limit has been reached this week with the return to London of Miss Margaret Leahy, the beauty competition winner, who is appearing in a picture with Mr. Buster Keaton, entitled "The Three Ages." The stupid nonsense that has been written concerning this young lady constitutes, without any doubt, a record, as one would gather that this girl was a film star of great importance. Lunches and dinners are being given in her honour, and the public are being stampeded into seeing a picture which, sad to relate, is a very ordinary production, indeed, and presents little or no opportunity of showing whether Miss Leahy possesses any screen talent or not.

Making the Trade Ridiculous.

"THE THREE AGES," in fact, is really a poor picture, and the beauty competition winner does not by any means shine. Naturally, one can quite understand that at her first attempt in film acting this young lady could not be expected to achieve wonders and, therefore, the stupidity of this campaign to depict her as a great film star is all the more ludicrous. The only effect that it has is to make exhibitors show the film to a public who are entirely misled, and when they see the picture are certain to be profoundly disappointed. The further effect it has is merely that of making the entire industry look utterly ridiculous, and it is high time that steps were taken by the leaders of this industry to prevent such a state of things happening.

By the W

A Weekly On Trade

What is the Inner Story?

ANOTHER curious situation in regard to this screen star competition is that after all the commotion and exploitation last year, whereby Mr. Joseph M. Schenck loudly announced that this beauty competition winner would feature with Miss Norma Talmadge, it is a little extraordinary to find her, after all, in a Buster Keaton comedy, and more extraordinary still to see Film Booking Offices handling the picture instead of First National. I wonder what is the story behind it all, and will Miss Leahy return to America as has been so often stated?

Big News Expected from Gaumont.

MR. REGINALD C. BROMHEAD, chairman of the K.R.S., returned from America last week, where he had a very successful time. Mr. Bromhead is not one to court the limelight, and when he departed for the States very few members of the trade were aware of his departure and, similarly, upon his return he immediately settled down to business without indulging in a flare of trumpets as to his experiences in that country. All the same, when I had the pleasure of seeing Mr. Bromhead, who looks particularly well after his trip, I found him exceedingly satisfied with the results he had attained. Many deals are in process of being fixed up, upon which he preferred to say little at the moment, but I can promise the readers of this journal some very interesting news from the Gaumont Company in the course of the next week or two.

Who will Run the Tivoli?

TREMENDOUS interest centres round the ownership of the new Tivoli Theatre which Mr. James White has built in the Strand. Rumour after rumour has been prevalent in film trade circles this week as to who would be controlling the destinies of this theatre, as it is known that there has been spirited competition for the leasing or selling of it from Mr. White. Famous-Players, Goldwyns, and Fox have been the firms most frequently mentioned, but I believe I am right in saying that Mr. Ben Blumenthal and Mr. Walter Wanger will be the eventual licensees. At the moment of going to Press, nothing definite has actually been settled, but I should not be at all surprised if the contract between these two gentlemen is not signed within the next day or two.

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ay Notes.

Causerie Topics.

Golf and the Film.

JOE DANNENBERG, the popular editor of "The Film Daily," of America, seems to have scored a tremendous success in the promotion of the golf tournament in that country. As far as I can see nothing else has been talked about in film circles in New York during the past few days, and, judging by the tremendous number of entries, including nearly everyone of the prominent film personalities in America, the tournament was, from its inception, bound to prove a tremendous success. Mr. Bromhead, who was over in New York at the time the tournament was on, informed me that it was a really wonderful gathering, and I am wondering whether a like affair could not be promoted in this country. The industry over here contains any number of real good golfers, and I feel sure that if a tournament of this kind was promoted it would be a really big success. Who will take the initiative?

A Candid Confession.

WITH a fairly long experience of hospitality in this industry, I seldom remember being invited to such an ambitious program as R.C. Pictures Corporation gave us last week. To take the program in its order: On Wednesday evening following the screening of three pictures at the American Company's theatre a large party, which included the principal territorial buyers in the United Kingdom, adjourned to the Piccadilly Hotel for dinner. Here, after an excellent repast had been served, Mr. J. M. Mullin had a few words to say, and certainly said them with considerable emphasis. I say this feelingly, as I was seated on the right of this gentleman and, with one of his declamatory gestures, his hand came into violent contact with my face, and the next thing I saw were innumerable stars, nothing to do with pictures. Mr. Mullin possesses a really magnetic personality, and is entirely unlike any other representative of American films in this country. He is not afraid to say what he thinks, and particularly does not hesitate to tell the truth about his own productions. What I liked about his speech was the manner in which, on rising, he at once admitted that the first Carey picture shown that day was a bad production and should never have been shown. This admission from the general manager of the company gained him a whole host of friends, and his further remarks upon pictures in general were very much appreciated.

A Future for R.C. Pictures.

MR. MULLIN had some very sapient remarks to make about super pictures which he said were not made, but simply happened, and instanced how "Where are my Children?" came to be shown, and the manner in which it made an enormous success. Costing, as he said, eight thousand dollars to make, this picture grossed eventually over a million dollars, and he used this as an illustration to point out that everything depended upon the picture and the way it was put over to the public. Following the dinner, seats were booked for the entire company at the Palace Theatre to see "The Music Box," and on Thursday more pictures were shown in the morning. After lunch a further selection of this company's productions were given, and at night the proceedings wound up with dinner at the Monico. Here, Mr. Mullin was again in great form and, in fact, was more or less on his feet the whole time. After dealing with the present output of the R.C. Corporation, Mr. Mullin informed his audience that next season the Corporation would make fewer but bigger pictures, and proceeded to eulogise the work of Mr. Pat Powers, president of the company. Certainly, it must be admitted that the whole affair was exceedingly well organised, and the territorial buyers present were loud in their praise of the excellent arrangements that had been made for their comfort. The gentleman mainly responsible for the smooth working of the program was Captain Banfield, the popular sales manager for this company, whose long experience in the trade must be a very valuable asset to R.C. Pictures. Captain Banfield is extremely popular with territorial buyers and with a sound knowledge of their requirements will, I feel sure, have a big hand in guiding this company to success in this market. I can imagine a very prosperous future for the R.C. Pictures Corporation over here.

Success of "The Pilgrim."

PEARL FILMS are to be congratulated upon the success of their trade show of "The Pilgrim" at the London Opera House last week. Rarely has a show of this character passed off so smoothly, and the fact that over two thousand people were able to see this film in comfort, without any unpleasantness whatever, is a tribute to the excellent management of this company in running the show. Just lately there have been so many cases where exhibitors have been unable to see the picture that it is refreshing to find an attraction like "The Pilgrim" being shown without a hitch of any description. Mr. Marr, the courteous publicity manager of Pearl Films, who worked hard to make this show the success that it was, looked after the Press and viewers splendidly, and I know I am voicing the feelings of my confreres in thanking him for his excellent arrangements.

Two Hutchinson Films.

MR. L. S. LEVINE, the managing director of Fox Film Co., was unusually enthusiastic when I saw him the other day concerning the production of "If Winter Comes." Mr. Levine, who had just returned from America, considers this picture to be one of the greatest he has ever seen, and confidently anticipates that it will do even bigger business than "The Queen of Sheba" and "Over the Hill." Harry Millarde, who has produced this picture, has, I understand from Mr. Levine, managed to convey on the screen the whole spirit of the book, and the author, Mr. A. S. M. Hutchinson, is particularly pleased with the result. Elaborate exploitation is to be a feature of this production, and nothing is to be left to chance to enhance its success. I was exceedingly pleased to hear a fine tribute to "This Freedom" by Mr. Levine, who considers that this Ideal production is a very great picture.

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No Sunday Trade Shows!

I HEAR tentative plans are being made for the *prémiere* of a certain well-known production to be given on a Sunday evening in July. I sincerely hope that the promoters of this film will reconsider their decision and show the film in the ordinary way, either in the morning or afternoon of a week day. Surely, viewers in this industry work hard enough without having to come up on a Sunday to see films, and in July, when there is a chance of getting a little fresh air, it is particularly annoying to have to leave home and journey up purposely to see a film which could quite easily be shown on another day. I am making this appeal before the definite date is announced, in the hope that the promoters of this production will realise the hardship that they are inflicting upon a hard working body of men.

Famous Players in Canada.

THE Famous-Players Canadian Corporation of Toronto have just bought the thirty-five theatres of the famous Allen Brothers' circuit, and now control a chain of no less than sixty-five theatres, stretching from coast to coast in the dominion of Canada. The purchase price paid by Famous-Players is said to be in the neighbourhood of £130,000, with an initial cash payment of £10,000, which is certainly an extraordinarily low price to pay for a circuit of this character. I understand that the reason for this is that Allens had only short leases upon several of these theatres, but it is certain that this purchase makes Famous Players a very powerful entity in Canada.

A Contradiction.

"ENEMIES OF WOMEN" continues to draw excellent attendances at the Empire Theatre, where it will continue to run indefinitely, and I am assured that when a successor is needed, the next picture will be Miss Marion Davis in "Little Old New York." This is a Cosmopolitan production, and has not yet been shown in America. By the way, I am glad to contradict the continued statements in the American Press that Miss Marion Davis is in this country as up to the moment I can confidently say she has not yet arrived, and, I hear, is not likely to come for some time.

Voice and Vision.

THE manner in which scientific minds everywhere are applying themselves to the technical development of the kinematograph is exemplified in the article in the Technical Supplement to this issue of THE FILM RENTER, wherein are described the latest attempts to provide a speaking film. The remarkable feature of these new steps lies in the fact that almost simultaneously in countries so far apart as Germany and America entirely independent experimenters have been working along almost exactly similar lines in their attempt to produce upon the film itself markings which may be translated into sound values. Both the American and the German achievement are of equal importance, and the only reason why the German experiment is detailed at greater length is that the story is more lucidly detailed. Dr. Lee de Forest's success with wireless amplifiers is well known, and it would seem at last that a principle has been discovered which should mark a new and important step in this direction.

A New Manifestation.

MOST people are already familiar with the two manifestations of electricity as light and power, and the German physicists and Dr. Lee de Forest have so controlled electric current as to convert sound into vision and vision back into sound. Obviously this method of making the film itself carry its own sound values in another form, ready for retranslation when the moment arrives, is an achievement of great potency. It will, of course, only be possible to get these values when the language of the patrons is that of the artistes acting in the film, and thus the film in that respect, at all events, will not have the same international appeal as one without possibilities of speech. Nevertheless, it is a sincere testimony to the efforts of scientists to improve the value of the film, and the further development of the idea will be eagerly watched.

The Strife of Tongues.

NOW that we are promised a film version of "Don Quixote," the question of the pronunciation of the title of Cervantes' great novel becomes a matter of moment. Most of us remember the struggle which British tongues had with "Rheims" during the war when the word we had so long rhymed with "streams" assumed all kinds of horrible varieties of pronunciation until in despair we were driven back again upon "reems." Now, the highbrow pronounces "Quixote" something like "Ke-ho-te," although when he uses it in adjectival form he does not disdain to call "quik-sot-ic." The average man will probably pronounce it as it is written, and let the highbrow carry on in his own way.

Loce Ang-el-ess.

AND talking of pronunciation, what is the proper pronunciation of Los Angeles? The city librarian of that city has burst into poetry in an endeavour to present it in its proper vocal form. He says there are fourteen different pronunciations, and continues:

> The lady would remind you, please,
> Her name is not Lost Angie Lees,
> Nor Angie anything whatever,
> She hopes her friends will be so clever
> To share her fit historic pride—
> The "g" should not be jellified.
> "O" long, "g" hard, and rhyme with
> "yes,"
> That's all about Loce Ang-el-ess.

It seems as though the safest pronunciation of Los Angeles is Hollywood.

A French "Ole Bill."

MR. A. G. GRANGER must be commended for the enterprise he displays in securing pictures with a variety of appeal. His latest acquisition is entitled "Ole Bill of Paris." This film was originally known as "Crainquebille," from the story by the famous French author, Anatole France, and has been produced by the director of "Atlantide." "Ole Bill of Paris" is portrayed by the famous French actor, Maurice Feyder, and the part was originally played by Mr. Arthur Bourchier in this country some years ago, under the title of "Down Our Alley." The sub-titles have been written by the well-known humourist, Mr. Pett Ridge, and it is interesting to note that Mr. Samuel L. Rothapfel, when he was in this country, made a special point of seeing this picture as he had booked it for the Capitol, New York. Mr. Rothapfel was delighted with the picture, and Mr. Granger is hoping that his feelings will be shared by the majority of exhibitors in this country.

Tatler.

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The Next Campaign.

THE failure of the latest campaign in its efforts to obtain at least a revision of the Entertainments Tax has, very naturally, caused intense disappointment to exhibitors all over the country. One thing that has probably been responsible for a great deal of the indignation on the part of the trade, as a whole, is the cynical manner in which the Financial Secretary treated the arguments of the promoters of the amendments in favour of the revision of this tax, and also the fact that many of the arguments that Sir William Joynson-Hicks used were entirely wrong, and full of inaccuracies. It is only natural that, following the failure of this campaign, the methods pursued by the Tax Committee should have been somewhat harshly criticised, particularly by Northern showmen, many of whom are exceedingly annoyed that in the lobbying in the House hardly a single London exhibitor was to be seen, and in point of fact Mr. Dixon Scott, the well-known Newcastle exhibitor, in the course of a very able speech he made in that city a few days ago, virulently assailed London exhibitors, particularly, in taking little or no interest in the campaign. Unfortunately this charge of Mr. Scott's would appear to be very largely true, and it is very regrettable that such apathy should have been shown in London, of all places, upon a matter that is vital to every member of the industry. From other expressions of opinion that one gleans from exhibitors, particularly in provincial centres, it would appear that it is by no means felt that the utmost effort was put forward by all sections of the trade to get this heavy burden removed—a somewhat natural criticism after all the high hopes which had been entertained had been dashed to the ground.

The Tax Committee meet on Monday, and are, I understand, to issue a report of the whole proceedings; pending this report many leading exhibitors have refrained from expressing their opinions. Little is to be gained by criticising the efforts of the men who have worked hard during the past few months, and whatever may be felt by individual members of this industry upon the conduct of the campaign, no one can deny that the Tax Committee have worked unceasingly in their efforts to bring this campaign to a successful issue. It is useless indulging in recriminations, and it should always be remembered that any disruption in the industry is eagerly awaited by the promoters of this tax. This defeat should make every member of this industry more determined than ever to get this tax either abolished or revised, and the flouting of the industry by the Financial Secretary has had one good effect at least, inasmuch as it has closed the ranks and made exhibitors more determined than ever to secure victory.

A glance at the opinions from prominent exhibitors printed on another page reveals some real common-sense suggestions, and, in particular, the appeal of Mr. Dixon Scott is undoubtedly one of the most sensible utterances ever given in connection with this vital matter. He knows from practical experience how we have gone wrong in the past, and his ideas for a new and more virile form of resistance in the future are eminently sound and sensible. The next movement should be a more unified one than has ever taken place before, and, above all, public support must be enlisted. The one weakness that is apparent through the last two campaigns is the fact that the public are entirely apathetic because no one has ever shown them how they will benefit if this tax is removed. Instil this into the public mind, and there is certain to be an insistent demand made to the Government for at least a revision, if not the entire abolition of the tax. Another important factor is that, so far, the Press have been hardly more than mildly interested, which again is a regrettable failure on the part of the people responsible. In every agitation that has taken place in the House of Commons the promoters have always taken particular care to see that the Press are well supplied with publicity matter, and that their grievance is well ventilated. Bearing in mind these two important factors in a new campaign it would be as well if the committee in charge of operations co-opted the services of the very best brains in and outside the industry. The present Tax Committee have worked well and have undoubtedly laboured very hard in their efforts to secure justice, but there are still eminent people in this trade who have taken practically little or no part in the agitation. It would strengthen matters considerably if men with big interests in this industry, such as Lord Ashfield, Sir Oswald Stoll, and Mr. E. E. Lyons, would display a little more interest in getting a revision of the Entertainments Tax. Lord Ashfield controls a powerful group of theatres, and on more than one occasion has, at public gatherings, referred to the terrible burden of this tax, yet one cannot find a single instance of his making any effort to get some alleviation at the hands of the Government. Sir Oswald Stoll is a great man in this industry, having large interests, and if he similarly could be induced to serve on the committee his name would be a tremendous asset.

What we require to-day before anything is a committee, not an exceptionally large one, composed of the best brains of the industry and representative of all sections to meet and to call in the advice of men who have instituted successful campaigns in the past. There is no doubt that a small working committee of three or four men could, with an office such as Mr. Dixon Scott suggests and with adequate funds at their disposal, prosecute a campaign which would stir the country from Land's End to John o' Groats. It is no use relying upon the promises of members of Parliament who scurry like rabbits into the division Lobby at the crack of the whip. The only way to secure success is by getting public support and using every possible means in our power to show the Government that this industry will not sit down and be mere tax collectors. Until this campaign is properly organised there is little chance of securing any concession, but immediately the Government see that this great industry is thoroughly organised, and has enlisted the support of the Press and the public, then there will be a ready desire on their part to give it justice. Let there be no mistakes with the next campaign, and, above all, start right.

Edward W. Redman

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The Trade's

Government's Refusal to Abate the Whole

VIEWS AND OPINIONS OF

Need to Organise

PERHAPS if the trade had been as unanimous and energetic in organising public opinion against the Entertainments Tax as it is now in its protests against the retention of that Tax in its entirety we might have secured some substantial reduction. The views and opinions we print below and on following pages testify to the profound disappointment felt by exhibitors all over the country at the failure of their efforts. But, at least, the lesson has been learned. Next time the film industry must see to it that the whole weight of public opinion is brought to bear on the Chancellor of the Exchequer, and that, by means of screen propaganda and other forms of activity, the campaign is made a truly National one in its striking power and scope.

Meanwhile it is our melancholy duty to record the feelings of amazement and resentment which the Government's refusal to abate one jot or tittle of the tax has aroused in kinema circles from end to end of the country.

"WE HAVE HANDLED THE MATTER BADLY"

Says Victor Sheridan.

YES, I do think it is possible to impress the Chancellor of the Exchequer with the reasonableness and necessity of our demands for a reduction of the Entertainments Tax, writes Victor Sheridan, but before we can expect him to treat us as business people we must act as business men—honestly and straightforwardly. Hitherto we have worked from behind, and presented a case which has not been wholly true. We have asked for total abolition, knowing full well that that was impossible; nor had we the right to expect it. We have presented cases of hardship and disaster, but really have known that over-capitalisation, antiquated buildings, overheads and film hire, in particular, have crippled the concern in question.

Taxes are, and must be, levied from every angle possible by each Chancellor, and it is not to be expected that we are going to get off scot free. There is, however, no question that we are being unfairly treated, and that a tax of twenty to thirty per cent. is beyond all reason; and if such a case were properly put, I am sure it would meet with a better reception than hitherto.

We have, however, handled the matter badly. First and foremost by associating ourselves with the other two branches of the amusement world—music-halls and theatres. These two branches are treated entirely differently and more leniently. In associating ourselves with them we weakened our case. The theatres' eleven to fifteen per cent., and our twenty to thirty per cent. give a vastly different result, and, moreover, the Chancellor and his advisers undoubtedly view everything from the theatre perspective, consequently the kinema and its hardships, where they exist, were obscured.

A "Down Tools" Policy.

There can be no question that the time has arrived when we should demonstrate the strength of the trade to the Chancellor in a more practical manner than the compiling of names of members of Parliament who promise support, but have not the pluck to give it when the time comes.

Let the kinematograph industry—through the Cinematograph Exhibitors' Association—inform the Chancellor that it is getting rather tired of its position as tax collector, and is prepared to collect taxes because it is bound to do so by law, only for the period that it is a profitable business, namely, during the season. In the same way that football and other amusements are only indulged in when they are paying propositions, the kinema industry must decide to "down tools" entirely for three to four months each year, from June to September, or some part thereof.

If members of the trade go through their figures, I am sure that for these months nothing remains for dividends after expenses have been paid. We have simply collected many thousands of pounds and handed them over to the Chancellor. Thousands go in electric light to municipal councils; thousands to renting and other organisations—everybody making profits except the exhibitor.

It would, therefore, be no hardship to close down during this period, and thus let us deal with the question of bringing home to the Chancellor the fact that he must sacrifice some way, if he is not prepared to give us a concession.

The Robey Incident.

It must be remembered, and this is the only point I would regret, that thousands of people would be put on the "dole" scheme. It would be a hardship, but I believe in this manner we would definitely deal with the situation and have our case looked into.

It seems to suit some people at every critical stage of our endeavours for reducing taxation to throw a bomb-shell, such as the Robey incident during the Common's debate. What does it interest us whether Robey gets £700, £7,000, or only sevenpence per week? What we pay for film hire is entirely our own business; when we pay too much it is our own look out. It has nothing to do with taxation. Some of us who are so mad in squandering our money should not have to suffer for those who have no conception of values.

"WHEN DOCTORS DISAGREE."

By R. SUMNER JONES (Consolidated Cinematograph, Co's. Ltd.)

I DEEPLY regret the attitude of the Government in refusing to give any relief regarding the Entertainments Tax, or even alteration in the incidence. On reading the "Hansard" report of the proceedings of the 18th-19th inst., I fully agree with Lieut.-Commander Astbury when he commented upon the levity with which the Financial Secretary treated the question. It appears to me that in presenting our case in the House we had too many separate sponsors, who, unfortunately, failed to work with complete unity of purpose. Each sponsor presented the case admirably, as he saw it, but the diversity of views gave the Financial Secretary his opportunity of pointing out that he could not judge when doctors disagree, and I have no doubt that this helped to decide many of our former friends to vote against us.

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Resentment

Tax Provokes Indignation of Industry.

LEADING EXHIBITORS.

a Public Campaign.

Last year Lord Eustace Percy said in the House that our case had been badly presented. This year, again, our case has been badly presented for the reason I have given. In future, therefore, let there be no more of these grave mistakes. In diagnosing the case there must be complete agreement among the doctors.

LOCKE, OF LIVERPOOL, ON M.P.s COWARDICE.

Apathy of London C.E.A.

M.P.'s "broken promises" and a spirit of uncompromising opposition towards the Government—at all events, so far as the Entertainments Tax is concerned—were the outstanding features of the outspoken utterances of F. W. Locke, hon. treasurer of the North-Western Branch of the C.E.A., and possessing substantial interests in such prosperous kinemas as the Belmont, the Savoy, the Sefton, in Liverpool, and Walker's Pictures, Ormskirk. I found Mr. Locke at the Kinema Exchange (writes our Liverpool correspondent), and he proceeded to tell me how he had spent four arduous days lobbying members of the House of Commons, and had interviewed about forty M.P.'s.

"And," said he, "after the statements they make and the promises of support they give, but promptly fail to carry out when it comes to a question of the Division Lobby, well, I feel exceedingly strongly about it; indeed, so much so that at the next monthly meeting in July of the North-Western Branch of the C.E.A. I am going out whole-heartedly to advocate a policy of concentration with the Executive of the Association in London, with the avowed object of opposing every Government candidate at forthcoming by-elections, and I intend to propose a resolution to that effect.

The Pledge-Breakers.

"I feel," he proceeded, "that we should throw all the energy and strength of our combined resources into an effort to bring it home to the Government in such a way that they cannot be under the slightest misapprehension in the matter that we are a power in the country, and that we intend to use it to the utmost. The Government may have been lulled into a sense of false security in the past because we have not shown them how strong an influence we are. In the past we have been too mealy-mouthed.

"Almost without exception, the members I interviewed expressed themselves most sympathetically with regard to the object we have in view in seeking to obtain either the total abolition of the Entertainments Tax or its substantial reduction. They said: 'We are with you. We realise that you are suffering from a great injustice in the matter, and we are out to try and bring it home to the mind of the Chancellor of the Exchequer that something must be done in the direction of easing the burden. At the same time, much as we sympathise with you, if it should come to a division, well, you cannot expect us to vote against the Government.' As far as I remember there were only three M.P.'s I interviewed who undertook to go into the Division Lobby against the Government on the Entertainments Tax question."

In the course of further conversation Mr. Locke narrated how one Liverpool Conservative member he "lobbyed" even went so far as to say that we could not expect any support from him. In fact, far from being in sympathy with us, he was strongly in favour of the Entertainments Tax, and if he had his way would go the length of putting a little more on to it.

Lobbying "Absolutely Useless."

"Strong resentment," continued Mr. Locke, "has been created amongst the ranks of members of the provincial branches of the C.E.A. who took part in the lobbying of members by the fact that during the whole of the time they were engaged in their onerous exertions on behalf of the industry not a single representative of the London Branch came near us to see how we were getting on. On the other hand, there seemed to be an absolute lack of sympathy and co-operation on the part of our London colleagues, whose attitude towards this important question seemed to be, as far as we from the provinces were able to judge, one of absolute apathy. Indeed, I think it is quite on the carpet that this apathy on the part of London members of the trade was not lost sight of by members of the House, and, having regard to that fact, they were even less inclined than they otherwise might have been to lend their support to the end of obtaining us some concession.

"It seems to me that canvassing Parliamentary candidates and lobbying members is absolutely useless. The only way in which we can make the Government realise that we have a strong case is by taking action in the direction I have already indicated. Personally, I cannot see anything else for it. I have worked and voted as a Conservative all my life, but, having regard to our most recent experiences, I am prepared to vote for a Labour or any other candidate who will give a promise, which he is prepared to fulfil when opportunity occurs, of supporting us in this movement.

The Medium of the Screen.

"I am also of the opinion that we shall have to go in for much more extensive publicity than we have done in the past, and also enlist much greater support from the Press. We must have the Press behind us in this matter. Unless we have that we cannot get the volume of public support we require, and without an adequate measure of public support we cannot bring any effective pressure to bear upon members of the House of Commons. We can only obtain such publicity either through the Press or through the medium of the screens in our kinemas. We have so far hesitated to use our screens for this purpose, realising that whilst they constitute a very powerful weapon, it is also a dangerous instrument if used for political purposes. At the same time, this is a question of great importance both to the trade and the entertainment-patronising public, and we must do everything in our power to get this grievance redressed."

ARTHUR CUNNINGHAM'S VIEWS.

A "Knock-out Blow."

MR. ARTHUR CUNNINGHAM, director of the New Century Pictures, Yorkshire delegate to the General Council of the C.E.A., and a member of the Entertainments Tax Committee, than whom there is no man in the North more familiar with the condition of the business, describes the decision of the Chancellor as a "knock-out blow."

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"There is no business in the country to-day," he says, "capable of withstanding a tax of from 25 to 35 per cent., which is what the kinema business has to face, and it simply cannot continue. Already a number of kinemas have closed down, and there will be many more before the summer is out. The vast majority of halls are losing money hand over fist, and the proprietors are at their wits' end to know what to do. A place I am familiar with is losing £200 a week, and, of course, that cannot go on. Arrangements have been made to stop posters and printing expenses, advertising expenditure, reduce orchestra, etc., and these changes mean less employment; but it is the only alternative. The statement made in Parliament about everybody going to the kinema is ridiculous. There would be little or no complaint from the trade if that were the fact."

As to what steps the trade must now take in regard to the renewal of the agitation in favour of a reduction in the tax, Mr. Cunningham did not at this early juncture care to venture an opinion, not wishing in any way to anticipate the plans of the trade's organisation as a whole. Other exhibitors in the Yorkshire trade were just as cautious, and could not be persuaded to express opinions.

A Halt to Expenditure.

There is a considerable body of opinion in Yorkshire, however, that has sat up and taken notice of the remarks in Parliament about the big expenses of the trade, and while every endeavour will be made vigorously to fight for a reduction, if not, indeed, total abolition of the tax, there is a feeling that a halt must be called to the trade's internal expenditure in every direction right down to the end—reduced film hire and cheaper seats to the public.

NOT ENOUGH UNITY.

SYDNEY BERNSTEIN writes: "The position seems hopeless. After the terrible failure of last week it is obvious that the promises of the Members of Parliament do not mean anything in our future life. Our only salvation seems to be a national campaign, but then we would have to give away the fruits of victory, because we would not get public support unless we agreed to pass them the full reduction. Of course we could close our theatres in protest, but at the moment I do not think there is sufficient unity among exhibitors to do this."

HIGH TAXATION BREEDS REVOLUTION.

"Make the Public Understand."

SEEN by our Newcastle representative, Mr. J. S. Snell, ex-chairman of the Northern Branch of the C.E.A., said: "It is very difficult to outline any course of action for the future. Everything that was reasonably possible to have been done for the removal or mitigation of the tax seems to have been done. We secured a big majority of promises from members of Parliament, which indicated in no uncertain manner the successful issue to our endeavours. But we know the result. Is it any use getting promises from a body of men who treat their word of honour so flippantly? But now what concerns me most in the maintenance of the tax is the grossly unfair way in which it is administered, making for discontent, which is the breeding ground of revolution, where we should be making for peace. I refer to the fact that this tax presses upon the working classes and the poorer classes of the community up to 33⅓ per cent., whilst it is in the neighbourhood of 10 to 12 per cent. on the dearer priced seats. No one can say that this is by any means equitable, and if the tax were imposed in equitable proportions on all classes of the community on the basis of 12½ or even 15 per cent., irrespective of the price of the seats, then I think general satisfaction will be felt. This method of taxation would give the exhibitor the necessary elasticity in arranging his prices on a fair economic basis, such elasticity being seriously impaired under the present method of taxation. I am in agreement with the suggestion put forward that all branches of entertainment that are bearing this tax, and all trades that are intermingled with the entertainment industry, should combine and make one united front in the agitation against the continuance of this heavy burden. This, in addition to enlisting the sympathy of our public by giving them a proper understanding of the tax and what it means both to them and to us, would be of material assistance in carrying forward our propaganda."

Mr. R. Waugh, of the Westgate Picture House, Newcastle, said: "I suggest that we keep hammering away at our Members of Parliament, especially those who have pledged themselves for the abolition of the tax. We should educate the public through the screen as to the unjust apportionment of the tax, and thereby gain public sympathy."

WANTED: INTENSIVE CAMPAIGN

Passing Reduction on to the Public.

MIDLAND exhibitors now realise the futility of becoming optimistic on the strength of promises of favourable consideration or of support given at election times. They realise also that if the money expended in the Entertainments Tax campaign is not to be entirely wasted the campaign must be carried on in more intensive form until the 1924 Budget is introduced. The general opinion seems to be that indirectly the trade was let down by the theatrical and music-hall sections. Had the representatives of those professions followed the example of the exhibitors and guaranteed that any reduction in the tax would have benefited their patrons, many exhibitors believe that a different story might have been told.

Expressing his personal opinion Mr. L. P. Samuel, Chairman of the Birmingham C.E.A., thought there was a possibility that the non-success was due to the fact that three alternatives were put forward, viz., total abolition, a reduction, and Sir Walter de Frece's revised scale. Had the campaign been confined to one proposal some tangible good might have resulted.

So far as he could see the only thing the trade could do was to continue the campaign in readiness for even more determined action next year.

An Unjust Burden.

Asked for his opinion, Mr. E. Hewitson, of Smethwick, and vice-chairman of the Birmingham C.E.A., made no secret of his disappointment at the non-success of the campaign. "We might have got something had the Chancellor of the Exchequer been convinced that any reduction made would have been passed on to the public. So far as the kinema trade is concerned that was an understood thing, but I am not certain that the music-hall people took the same view."

When it was pointed out to him that apparently peaceful persuasion had proved futile, Mr. Hewitson replied that whatever action the trade took in the future must be of a constitutional character. It was deplorable that the trade should be saddled with so unjust a burden, but he did not believe that drastic measures would pay.

"Our only hope is to get the public on our side. We must carry on our campaign and educate the public so that they will realise that we are fighting their battle. We have worked hard and now they must work hard to persuade their local M.P. that the imposition must be removed at the earliest possible moment."

"It is simply crushing our industry," remarked Councillor T. R. Wood, of Bilston, "but I am afraid we can only wait

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and hope for some relief next year." He attributed the failure of the campaign in some degree to the statements made in the lay Press of the large sums made by American producers, and quoted the story that D. W. Griffith had made £120,000 on "Way Down East." That, together with the erection of many large kinemas during the past few years, had given the Chancellor of the Exchequer an inflated idea of the position of the industry. "With such information in front of him the Chancellor of the Exchequer concluded that the industry must be something in the nature of a gold mine. It is for the trade to use every means in its power to disillusion him on that point," concluded Councillor Wood.

Jeopardising the Kinema Case.

Mr. Harry Devey, of the Winson Green P.H., Birmingham, said he was amazed to read in the newspapers that Sir Walter de Frece had refused the offer of a concession. That was the first he had heard of it, and he felt that had the C.E.A. representatives been informed of the offer they might have accepted it. Apparently the music-halls were not prepared to pass on any concessions made by the Government to the public. If that was so he had not the slightest doubt that their attitude jeopardised the case of the kinema trade.

Mr. F. H. Leedam, general manager of the Broadway, Birmingham, a stern supporter of total abolition, put his views in a nutshell. What would a manufacturer say if whenever he secured an order for goods which cost him £500 the Government imposed a tax of £50? It would be impossible for him to carry on business. That was the position in which hundreds of suburban exhibitors in the provinces found themselves. What further action the exhibitors would take he could not see, but the failure to secure any concession would certainly place the proprietors of many of the smaller halls in serious financial straits.

A VETERAN SHOWMAN SPEAKS OUT.

Wm. Morton, of Hull, on "Who Pays."

MR. WM. MORTON, the well-known theatre proprietor, and head of the Morton kinema circuit at Hull, has furnished us with his views on the Repeal of the Entertainments Tax Debate, which, unfortunately, ended in things remaining as they are.

It was particularly fitting that Mr. Morton should give his views, as the chief spokesman for the repeal was Commander Kenworthy, who sits for the Central Division of Hull, in which the theatres are mostly situated.

"My theatres," said Mr. Morton, "are carrying a burden of 20 per cent. on the turnover. No other industry is so penalised. It is argued that the public pay it, but the public can only pay to the limit of its purse. People who in prosperous times went into the pit now use the gallery in my drama houses, and the same applies to our kinemas."

The proposal made by Sir Walter de Frece, that the tax should be altered on prices below 2s., seemed to have been a fair way of meeting the case.

Salaries "Do not Touch the Case."

Asked whether he considered that the big salaries paid in super productions affected the situation, as stated by Sir Joynson-Hicks, Mr. Morton replied that the whole world was a market, and the number of films bought in England was comparatively small considered with the others, so that the proportion of the salary, however big it was, did not touch the case.

Regarding over-building, Mr. Morton again differed with the Parliamentary spokesman, and instanced the case of Hull, a city with some 300,000 population. No kinema had been built there since 1915.

He did not agree either with Sir Joynson-Hick's suggestion that the adoption of Sir Walter de Frece's suggestion would involve a loss of two millions. "I believe," said Mr. Morton, "that the loss, if any, would be slight, for there would be, as a set-off, increased patronage."

Speaking of the innuendo that it was bad times that had brought about the agitation, Mr. Morton said the reason the agitation had only just started was that everybody believed it to be a war measure that would disappear with peace; but as they found it was now about to continue, they began their agitation.

SCOTTISH C.E.A ON THE BETRAYAL OF THE TRADE.

Westminster and—Margate.

AT a meeting of the Scottish Branch of the C.E.A., held in the Central Halls, Bath Street, Glasgow, last week, reference was made to the Entertainments Tax campaign and the result thereof. Mr. Albin (of Edinburgh) discussing the lobbying in the House of Commons, said that the deputationists interviewed a great many Scottish and English Members of Parliament, and it was a pity that such real hard work had not met with a better result. This result, to Alderman Trounson (who had almost lived in the House of Commons during the agitation), must be very disappointing. He regretted to conclude his report in a pessimistic tone, but they all must face the facts of the situation. Their defeat in the Entertainments Tax fight must have been a great blow to the members of the Tax Abolition Committee. They did not receive the support of the great number of members whose votes had been promised them, and this had also to be coupled with the fact that it was a real disaster to the trade.

"No Jam To-day."

On Councillor Archibald being called upon to give a statement regarding the lobbying, he stated that as time went on it became fairly obvious to them that the result was going to be that which was now indicated in the newspapers. As far as the Unionist members were concerned, they almost invariably stated that they sympathised with the demand; they were in full agreement with the case as presented to them; and they would do anything in their power to help—except to vote against the Government! As far as the Liberal and Labour members were concerned, they had stood faithful to their promise, but the Unionists took up the attitude that while they were in favour of the abolition of the tax, they would not vote in that direction in the meantime. In fact, with the Unionists it was a case of jam yesterday, jam to-morrow, but no jam to-day. (Laughter.)

The Chairman (Bailie Wright) said it was pleasing to learn from Councillor Archibald that the Liberal and Labour members had stood so loyally by them, and he thought that, while they could only regard the result as being very disappointing, they, at any rate, should record their heartiest thanks to those who had participated in the lobbying for their great efforts on behalf of the entertainment industry in general.

In reply to this vote of thanks Councillor Archibald said that a very disappointing feature was that, while there was a great many members of the trade present at the Margate meetings, only the Scottish Branch and another branch were represented among the delegations doing lobbying in connection with the Entertainments Tax. He thought that this was a most unfortunate point, and, as far as the Scottish delegation was concerned, not only was it the largest, but a far greater amount

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Dixon Scott on the Tax Campaign.

What Trade Must Do to Impress the Government.— Necessity for Arousing Public Opinion.

From our Newcastle Correspondent.

MR. DIXON SCOTT, of the Northern Branch of the C.E.A., submitted a statement regarding the Entertainments Tax, which contained some suggestions for a plan of campaign, to the members of the Branch at their monthly meeting, held in Newcastle, on Tuesday, June 19, and it was agreed to forward these to the General Council of the Association for consideration and for reference to the branches.

Mr. William Carr (Seaton Delaval), who presided, stated that Mr. Dixon Scott and himself took part in the Entertainments Tax lobbying campaign, and in three days saw 39 members. With one exception all the members interviewed were favourable. He thought their efforts were going to bear direct results, but he was bitterly disappointed when he learned that no concessions were to be made.

A "Hopeless Job."

Mr. Dixon Scott stated that in spite of the optimism that had so often been expressed in that room, he knew on the third day of his efforts that it was a hopeless job. While in the train on the return journey to Newcastle he wrote down his feelings on the matter, and he had found no reason to alter those views even now that the decision of the House of Commons was known. Mr. Scott then read the following document to the meeting.

"After two years' experience in this campaign, I am of the opinion that we have advanced very little from the point at which we started. If we are granted a reduction this year, it will be only because the tax is so unjust in its incidence, or, to speak more accurately, it will be because the Government fears that the injustice of its incidence will operate against themselves in the ballot-box. Even this much they will do very reluctantly. Once that is remedied, there is practically no hope of the tax being further reduced as long as the campaign is conducted on its present basis.

Why? Because we are not united. And we will never be united until we change our method of working. We must have unity, and the first step towards this is to have an entirely separate organisation, with its own staff and office, for the sole purpose of gathering in and collating every item in connection with the tax, and bringing into line every industry that is adversely affected by it. These forces are more numerous than appear at a casual examination.

How Entertainment Industry is Hit.

"At present the kinemas feel the unjust incidence of the tax on the lower-priced seats very acutely. The drama theatres, on their part, quite naturally desire some alleviation of their burdens. The music-halls are having a very bad time, and their prices range from quite cheap seats to quite high ones. The travelling showmen, moving from town to town, also have their special difficulties. Municipalities are handicapped in their desire to engage bands. The employees in the entertainment industry also look at the tax from their point of view, *i.e.*, wages. The film renters are alarmed by the state of the market, which, owing to the 'nervy' state of the exhibitors, due to bad trade, causes panic prices to be paid for a few pictures and zero prices for the rest of the films. The producers are alarmed because there is no consistency in the business on which they can base their calculations. Every branch of the entertainment industry is bled white by the toll taken by that grim, silent partner, the Government, leaving every person connected with it unable to secure a legitimate living from his labours. Also, there are many other forces which should be brought into the campaign to strengthen it. There is the Performing Rights Society, whose revenue depends upon entertainments; the Football Associations, and others. All these forces must be co-ordinated. All these interests must be welded into one powerful driving force before their pressure will be felt. They must shout with one voice before their cry will be heard in the closely guarded precincts of Westminster. I wish to emphasise with all my strength that in my opinion this tax will stay until such an organisation is in being to fight it.

"Glorification of America."

"An important function of the suggested Tax Abolition Office would be to instruct the public in the debits that should be set against the revenue obtained from this tax. This is an aspect of the case which is hardly ever mentioned. Few people realise the blunder of this tax from an Empire standpoint. I have never been able to understand the Government's political ineptitude, which it would not be too strong to characterise as stupid, in placing in the hands of the Labour Party a concrete case of one law for the rich and another for the poor, by the incidence of this tax. This argument, in the mouths of Labour orators, has been worth thousands of votes, and the argument becomes more dangerous every day, because no member of the Government has any counter-argument to place against it. This blunder is politically serious in home affairs, but perhaps the worst aspect of the tax is the sociological effect abroad. The closing of British kinemas means the handicapping of the production of British films. Consequently, over 90 per cent. of the films shown are produced in America. Seen by countless millions of people not only in this country and in our colonies and in Europe, but in Asia and amongst coloured people generally, the screen has become the most subtle and forceful propaganda for the glorification of the United States that could be imagined.

"Hardly anything British is seen on the screen, even in our own colonies and dependencies. Is the political effect of this worth the trifling net gain, if any, that the Government secures from this tax? We must prove by this and by financial arguments that the tax is, in fact, unproductive before we will be seriously listened to.

Anti-Tax Bureau and the Press.

"The Press should be drawn into the controversy. This could only be done by giving them irrefutable facts and by their knowing that there was a special office where they could easily obtain

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DIXON SCOTT ON THE TAX CAMPAIGN—*Continued.*

any information they wanted on the subject. The men on the spot would become known to the Press and would learn the ins and outs of getting notices accepted by the newspapers. In fact, there is an amount of work to be done in this connection that can hardly be realised; but unless this work is put in hand, the victory which is necessary for the abolition of this unjust and crushing tax will never be achieved.

"I have always been touched by the pathetic faith which some of our spokesmen have had in the pledges given by M.P.'s when they were standing for election. The members of Parliament who are in opposition to the Government can naturally be relied upon, but those who are with the Government say frankly that, although they sincerely desire the abolition of the tax, they dare not vote against the Government because, however unjust the tax is, they cannot face the alternative of turning out the Government when so many larger issues are at stake. That is the plain fact which we have to face.

"Everybody's Business is Nobody's."

"The necessity for lobbying is very great, yet we seem to have passed from one extreme to the other. Last year, at this time, the lobbies were full of kinema-men, so that the members were almost afraid to come out of the House. This year they have dwindled down to a faithful few. There were never more than eight while I was there, but usually the number was four or five. Such an effort, continued for only a few days, is futile.

"Where were the British producers in this campaign? Where were the renters? Where were the London exhibitors? Where were the representatives of the employees and others? Not one of these did I see in these three days. I do not think for a moment that they are one whit less anxious than ourselves for the abolition of the tax; I think they were not there because at present the campaign for the abolition of the tax is everybody's business, and, therefore, it is nobody's.

"There has been much good literature printed on the subject, but most of it has gone into the waste-paper basket of M.P.s. They receive so much literature from all kinds of organisations that they have not time to digest it all. What is needed is that literature should be sent to them at the right moment, in the right way, and by the right persons. For instance, all cases of hardship under this tax should be presented by the individual concerned to the M.P. for his own constituency, introduced through the head office of the Tax Abolition Committee.

Pressure on Treasury Officials.

"To drive our arguments home in the House of Commons is a big job. It is not a side-line which can be taken up hurriedly, or on which separate organisations can do any good by a few weeks' work while the Finance Bill is being passed through Parliament. That is, indeed, a very bad time, for the atmosphere of the House is highly strung just then. It is a job that should go on from year's end to year's end.

"The man at the head of the organisation must be absolutely impartial in his desire to help all sections of the industry. He must have a staff which will assist him to collect, tabulate and apply every fact and figure on the subject. He must know the opinions of every member of the House of Commons on the tax. He must be able to arrange and attend meetings of every section of the entertainment industry, and arouse them to enthusiastic and financial assistance in this campaign. He must have an office in London, where every man who is interested in the industry can apply for information relating to the tax. Every man in the industry must feel that the organisation is working for him, whatever section of the industry he belongs to. Members of Parliament who wish to support us would then know where to apply for particulars on the subject when they wanted them. Treasury officials would in time respect and take notice of your campaign, especially if they felt the adverse effect of public opinion on the subject, for that, in the final resolve, will decide everything. Public opinion must be aroused in our favour.

Other Methods of Fighting.

"The Tax Abolition Committee would then be completely united, and, failing any satisfaction from the Government, would be ready to decide on other methods of fighting the tax, such as closing the theatres, refusing to collect the tax, etc.

"A subscription of an average of a guinea per annum from kinemas would alone cover the first year's working expenses. The subscriptions obtained from other sources would reduce that to a smaller figure, or would reinforce the campaign.

"The first hectic tax abolition campaign cost as much in a few months as would have proved sufficient for a properly planned campaign for several years. The tax is taking from us all £9,000,000 a year. Surely the effort to shake off this strangling incubus would be worth the expenditure of a few thousand pounds."

Mr. J. S. Snell moved, and Mr. W. S. Shepherd seconded a vote of thanks to the Chairman of the Branch and Mr. Dixon Scott, the Northern lobbyists, for their strenuous work, which was heartily carried.

The Chairman in response remarked that in the past the members of the trade had paid too much attention to the niceties of the case, and appeared to be afraid of offending anyone. Now they must begin to say exactly what they wanted.

A Month's Strike?

Mr. W. S. Shepherd was of opinion that if other branches had shown as much enthusiasm as the North there might have been a different result. It was extraordinary that nothing had been accomplished when they had 450 members of Parliament pledged to vote for the abolition of the tax. The £10,000 previously spent had been thrown away. He prophesied that hundreds of small halls who had been struggling on in the hope that there would have been some concession would now have to close down. He moved that the statement presented to the meeting by Mr. Scott be regarded as a suggested plan of campaign for the abolition of the tax and that it be forwarded to the General Council for consideration and for reference to the branches. He desired to have added to the suggestions put forward by Mr. Scott suggestions such as the promotion of petitions at every kinema throughout the country, the refusal of the exhibitors any longer to bear the trouble and expense of collecting the tax for the Government, and the possibility of concerted action in closing all kinemas for a month in order to make the public understand that the exhibitors were in earnest in regard to the matter.

Mr. F. Tabrah seconded, and the resolution was carried.

It was decided on the motion of Mr. W. R. Ruecroft, seconded by Mr. A. V. Adams, to recommend the General Council to impose a general levy of a guinea per member for the purpose of establishing a fighting fund in connection with the efforts to get the Entertainments Tax abolished.

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of work was undertaken by its members than by any other delegation. They stuck at it from beginning to end, and if every branch had taken the same personal and practical part in the lobbying it would certainly have created a better atmosphere in the House of Commons.

Reviewing the whole position from the beginning, Councillor Archibald also expressed himself as having the feeling that they were weak in two points. First, they had not created the proper public opinion through the medium of the Press, and secondly, they had not sufficiently impressed upon the Chancellor of the Exchequer the big support which they had been promised in the House of Commons itself. They, as kinema exhibitors, spent a great deal of money in advertising their shows in the public newspapers, but, despite this fact, they still found certain newspapers which attacked them very bitterly. The remedy for that, however, was in their own hands. They must endeavour in future to create a better public opinion through the Press, and while hitherto he had not been in favour of the use of the screens for this purpose, he was now convinced that they must make a more thorough use of their screens.

"Use the Screens."

Commenting upon these further observations, the Chairman said that personally he had always been in favour of their screens being used to let the public understand the real position in connection with the Entertainments Tax grievance. They could not get any remedy for another year, but he agreed with Councillor Archibald that they must use their screens in this campaign to educate the public—then the Government would realise that as a trade they were out to assert their rights seriously and earnestly.

TWO STRONG WELSH OPINIONS.

Black Outlook for Films in South Wales.

WELSH exhibitors are literally up in arms at the manner in which the trade has been treated in connection with the Entertainments Tax, and there are speculations right throughout the territory as to what is going to happen in the industry in these parts. It is quite likely that within the next week or so we shall see the exhibitors of Wales being called together to show their disapproval of the Government's attitude, and in particular, what has been characterised as the disgusting speech of Sir W. Joynson-Hicks. Wherever you went in the Welsh territory last week the Entertainments Tax was the sole topic of conversation.

Mr. Richard Dooner, who was one of the Welsh representatives who went "lobbying" last week in connection with the tax, told me that he was astounded at the curt way in which the kinema trade had been treated. "We have been dealt with quite unfairly," he said, "and it is difficult to imagine what is going to happen, especially in some of the districts which are suffering so badly from trade depression, and where people cannot afford to pay the increased prices of admission into the kinemas."

Insulted by the Government.

I also came across Mr. H. V. Davis, a member of the Entertainments Tax Committee, who issued the following statement to the Press: "We are amazed at the decision of the Government. Long before the Bill was introduced we were informed from authoritative sources, among whom was Sir Walter de Frece, that if we were to unite on a scale the Chancellor of the Exchequer would accept the scale. This was the sole reason why we consented to take the very little that this scale offered us, and after reducing our demands to such a minimum that most of our people thought it hardly worth having, it is profoundly disappointing to suffer this reverse. Not only has the proposal been rejected, but we have been insulted in the bargain by the total and blatantly ignorant speech that Sir W. Joynson-Hicks made in winding up the debate in Parliament. That a responsible Minister of the Crown should be so ignorant of the first facts of the kinema industry as to assert that forty million people attend kinemas every week, is to us the most amazing thing that has happened in Parliament for years. That he should also instance the number of new buildings erected during the year without having the fairness to include the hundreds of liquidations that have taken place proves beyond the shadow of a doubt that he has no desire but to make the worst case possible against us. It is for the trade to make up its mind to tell him that as a Minister of the Crown they expect something better, something more dignified, from him. The statements he made during his speech were fantastically wrong."

MEN OF DEVON AND THE "430 WHO FAILED."

A Letter from Lady Astor.

AT the recent meeting of the Devon and Cornwall C.E.A. Harry Harcourt expressed regret at the failure of the tax campaign. He pointed out that expenses had been heavy, and some of the big branches at the Conference promised £50 towards the sum needed to meet them. On behalf of the Devon and Cornwall Branch, which was a small one, he promised £5.

The Chairman moved, and the Secretary (C. H. Rundle) seconded, that £5 be forwarded to the general secretary, and this was agreed to; while on the motion of J. Binmore, seconded by the Chairman, it was resolved to send a letter of appreciation to Alderman Trounson of the arduous work he had done in endeavouring to secure the abolition of the tax.

Let the Public Know.

There was strong criticism of the statements of Sir W. Joynson Hicks regarding the opening of new kinemas and the increase in the number of seats, Harry Harcourt pointing out that the other side of the picture was not shown. For example, in Yorkshire 70 kinemas had been closed and 20 had changed hands. With regard to the £700 per week salaries, the number who were able to command such was exceedingly small. Most of them were not getting more than £10 per week. He agreed they were paying too much for their films, and taking too many from other countries. Probably 90 per cent. of the films used in this country came from America. That was to be deplored. How many American firms paid income tax in this country? He would like to see measures taken to make these people pay, and, at the same time, encourage the production of British films. He commented strongly on the failure of a large proportion of the 430 M.P.'s to fulfil their promises to support the abolition or revision of the tax. Had they honoured their word they would have brought such pressure to bear on the Chancellor that he would have given way and made concessions. Kinema proprietors had reduced their prices to pre-war level, and therefore the public were not now paying the tax.

The M.P. for Plymouth.

The Secretary read a letter from Lady Astor as follows: "I am writing to let you know that in response to pressure from all sides of the House in connection with the Entertainments Tax, the Government have agreed to institute an inquiry at once into the position of the entertainments industry, with a view to giving greater consideration to their financial difficulties. I had intended to speak, and had prepared notes incorporating

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the material you kindly gave me; but I think you will agree that it would not be wise under the circumstances to press the Government further by speaking on this subject in the Committee Stage of the Bill."

Comment on this letter was tolerant but rather sceptical. The letter was regarded as typical of the explanations of the M.P.'s who had not kept their promises, and wanted to show that while they put support of the Government before their obligation to a hardly hit industry, yet they still wished to appear friendly to the latter.

A WIRE TO JOYNSON-HICKS.

THE South Wales Branch wired the following resolution to Joynson-Hicks last Friday: "We express our utter amazement that Sir W. Joynson-Hicks should declare in the House of Commons that forty million people visited the kinemas weekly. Such a statement is so obviously and fantastically untrue that we are bound to assume that he was inexcusably ignorant of the facts. Since this statement has been published by the Press throughout the land, it is calculated to do great harm to our just efforts to obtain a reduction of the Entertainments Tax and, therefore, we request him as an act of simple justice to correct it in the House of Commons, where he made it."

WEST COUNTRY OPINION.

"Must Lead to Unemployment."

THE campaign for the abolition of the Entertainments Tax aroused keen interest in the West Country, and the members of the C.E.A. Branch backed up the agitation by every means which lay in their power. It was, therefore, only natural that considerable chagrin should be felt at the failure to secure any relief. Regarding the offer of a select committee, the general opinion here seems to be that it should have been accepted, though the blame for this does not appear to rest with the Tax Committee, who never had the chance either to accept or reject the offer.

Big Fund Necessary.

Mr. S. H. Justin, proprietor of the Premier and Olympia halls, Bristol, a member of the Tax Committee and delegate of the Bristol and West of England Branch of the C.E.A., in an interview declared that the time had come when the trade should break new ground. He believed that the only hope they had was in a vast and all-embracing publicity campaign covering the whole of the Press of the country, and appealing not only to kinema patrons, but to every section of the public. They should also use every endeavour to arouse the lay Press to take an interest in the matter. For a campaign of this extent it would be necessary to have a big fund, and this would entail the raising of a considerable sum of money, he estimated from £25,000 to £50,000; the minimum would be £25,000, for if the campaign could not be carried out thoroughly it was best to leave it alone. Mr. Justin said it was impossible for the exhibitors to raise such a sum, but he pointed out that in the case of the beer Tax the brewers found the sinews of war to carry out the campaign which resulted in a reduction of the Tax; the retailers put up very little money. He thought that the case of the kinema industry was somewhat analogous, and that the film producing firms should undertake to provide a fighting fund. He agreed that the producing firms in this country were but few and not overburdened with wealth. Most of the films shown were not of British origin, and the bulk of the business which exhibitors did was done with American firms who had their branch offices or distributing agencies in Great Britain; therefore, he argued, it was only reasonable that the exhibitors should turn to these firms—even though they were American—for the money necessary to carry out the campaign. Granted that the required sum could be raised, a publicity scheme on a big scale, which should aim at giving the full facts of the exhibitors' case to the public, should be prepared. A publicity expert should be engaged and entrusted with the entire direction of the campaign. In this way public interest would be aroused, and when the politicians saw that the trade really meant business, and when they realised that the agitation had the support of the public, they would begin to sit up and take notice. He believed that only in this way would the trade get any relief from the tax.

Must Lead to Unemployment.

Mr. Harry Tomkins, a member of the trade of long standing, proprietor of the Brislington house, and a one-time member of the General Council of the C.E.A., also believed a Press campaign was necessary. He considered that the Government in rejecting the amendment for revision was creating more unemployment, as even if many halls did not close down altogether, exhibitors would be bound to reduce their staffs; expenses would have to be curtailed if they were going to make both ends meet, and in the majority of cases this would include cutting down the staff to a minimum. The discharged employees would have to fall back on the dole, so that what the Government was gaining in one way was being lost in another.

Fallacy about Stars' Salaries.

Mr. E. Harris, of the Triangle Hall, Clifton, who last year served as vice-chairman of the Bristol and West of England Branch, thought the case for revision could have been better presented in the House of Commons than it was. Sir W. Joynson-Hicks' jibe at the huge salaries of artistes only showed ignorance of trade conditions. A film artiste was paid for acting in a film which was shown perhaps at thousands of halls in different countries; unlike the music-hall star, he or she was not paid so much per week for appearing at one hall, but for appearing on the screen at hundreds of halls a night, and the salary, if considered in this light, did not work out at such a wonderful amount as Sir William Joynson-Hicks evidently imagined. Mr. Harris stressed this point more particularly because he thought it showed how small was the knowledge Ministers possessed of the conditions prevailing in the film industry, and there did not seem to be anyone in Parliament able to enlighten them on such matters. If members of the Government knew a little more about the business, he thought they might be inclined to view it in a different light.

Religious Bodies Should Have Been Brought In.

Mr. G. Spicer, of Wellington, a member of the Executive of the Bristol Branch, in a conversation which took place after the amendment for abolition had been lost, but before Sir W. de Frece's amendment had been defeated, said he thought the industry should have made a greater effort to have secured the support of other organisations affected by the tax: industrial, social and religious bodies should all have been brought in. Mr. Spicer was also of opinion that the local branches and individual members could have done more missionary work in their own districts, and thus have rendered material assistance to the Committee in London.

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MARGARET LEAHY AT THE MARBLE ARCH PAVILION.

Big Crowds and Enthusiastic Reception.

ABOUT ten thousand people were waiting outside for the arrival of Miss Leahy at the Pavilion, Marble Arch, where she was received by H.R.H. Princess Alice (Countess of Athlone) on Monday night, June 25, prior to making a public appearance on the stage at the *premiere* of her first film.

When the car containing Miss Leahy arrived at the theatre the crowd entirely broke through the police cordon and Miss Leahy had literally to fight her way into the Pavilion.

H.R.H. Princess Alice (Countess of Athlone) arrived shortly afterwards, when Miss Leahy, the American *Charge d'Affaires*, and Mr. and Mrs. J. Davis, proprietors of the Pavilion, Marble Arch, were presented to Her Royal Highness by Sir Edward Penton, K.B.E., J.P. (chairman of the Middlesex Hospital), and Lady Penton, in the vestibule of the theatre.

The arrival of Miss Leahy outside the Pavilion and the presentation inside the vestibule were filmed, and were screened one and a half hours after they were taken, so that those of the audience who were unable to witness the proceedings in the vestibule saw them on the screen at 10-15 p.m. This was a remarkably quick piece of work on the part of the Topical Budget.

Her Royal Highness invited Miss Leahy to sit in the Royal box with her.

Miss Leahy received many bouquets, and a very pretty episode occurred when Sir Edward announced that as she was a modern Cinderella, she was to be presented with Cinderella's slipper. A silver slipper was brought in on a cushion by a diminutive little lady named Miss Ollie. Miss Leahy made a very charming and modest speech, reminding the audience that it was her first film that they were about to see, and expressing her wonder that such a wonderful gathering had come to see her.

At the conclusion of "The Three Ages," Princess Alice's program, autographed by herself and Miss Margaret Leahy, was then auctioned from the stage and fetched £70 for the Middlesex Hospital. Captain Davis, of the Marble Arch Pavilion, announced from the stage that from the joint proceedings of the concert at the Hippodrome on Sunday, June 24, together with this night's performance at the Marble Arch Pavilion, well over a thousand pounds had been raised for the benefit of the Middlesex Hospital, and three hearty cheers were given for Miss Leahy and the "Daily Sketch."

The audience at the Pavilion, one of the most brilliant ever seen, included the following distinguished people: H.R.H. Princess Alice (Countess of Athlone), the Earl of Athlone, G.C.B.; the Countess of Bessborough, the Dowager Countess of Leven and Melville, the Duke of Northumberland, the Earl of Cassillis, Lady (Abe) Bailey, Lady Agnes Peel, Lady Maureen Stanley, Sir Edward Penton, K.B.E., J.P., and Lady Penton; Colonel Owen Solbert (the American *Charge d'Affaires*), Miss Abernethy, Sir Vincent Caillard, Sir George and Lady Marjoribanks, Sir George Keppel, Air Vice-Marshall Sir G. Salmond, Captain Sir Ian Hamilton Benn, Bart., C.B., D.S.O., R.N.; Miss Margaret Leahy, Miss Justine Johnstone, Miss Fanny Ward, Mr. Jack Dean, Miss Ethel Levy, Mr. Graham White, Miss Jean Jay, M. Georges Carpentier, Mr. Gilbert Frankau, Mr. Walter Wanger, Mr. W. Joel, Mr. Ralph Pugh, M. P. Phillipson, Mr. Bruce Johnson (Associated First National), Mr. Harry Day, and many members of the "Lovely Hundred."

The Reception at the Marble Arch Pavilion.

IS THE FICTION FILM PLAYED OUT?

"Loves of the Mighty," a Real Life Story.

Emil Jannings, as Danton, whose love story is told in the "Loves of the Mighty."

EXHIBITORS are always on the lookout—and rightly—for a breakaway from the customary kind of film.

Fiction has had its day—and a good long day. But has the fiction film passed its prime? Is it played out?

A certain sameness of story, which affects three-quarters of the productions which exhibitors are asked to book, seems to suggest that it is. Story writers look like being finished so far as a real new subject is concerned. Would it not be a good thing, therefore, to turn to real life? Surely there are dramas that have actually taken place that are a thousand-fold more stirring than most of the things that the most lurid imagination of the fiction writer has conceived? So, at any rate, thought the producer of the new Ideal picture, "Loves of the Mighty." Here is a love story about a real man—and that, too, one of the most celebrated in all history—Danton, of French Revolution fame.

The tale of this famous character—a story written in blood and sentiment—will beat anything that the ordinary film usually tells. A great leader of the people, abandoning fame, career, everything, for love and "life"; tremendous scenes, peopled by enormous crowds, in which the hero faces his enemies; gloom and gaiety alternating in a wonderful panorama. And all actual, literal fact!

Such a story has more appeal in it than a dozen manufactured tales rolled into one. Besides, it is a human weakness to want to peep into the private lives of the great. The public likes that far better than any drama which never occurred—and probably never could have.

"Loves of the Mighty" tells the truth which is stranger than fiction. The trade might do worse than get down to facts.

Exhibitors should make a point of seeing "Loves of the Mighty." It is being shown by Ideal at the New Gallery Kinema, Regent Street, next Wednesday, July 4, at 11-30.

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Paramount TRADE SHOWS

LONDON	TUES., JULY 3. New Gallery Kinema, at 11 a.m.	CECIL B. DE MILLE'S PRODUCTION, "ADAM'S RIB."
GLASGOW	WED., JULY 4. Cinema House, Renfield Street, at 11 a.m.	GLORIA SWANSON in "MY AMERICAN WIFE."
LEEDS	TUES., July 3. Scala Theatre, 11 a.m.	CECIL B. DE MILLE'S PRODUCTION, "ADAM'S RIB."
	FRI., July 6. Scala Theatre, 11 a.m.	"THE WOMAN WHO WALKED ALONE," with Dorothy Dalton.
SHEFFIELD	TUES., July 3. Cinema House, 11 a.m.	"THE WOMAN WHO WALKED ALONE," with Dorothy Dalton.
	WED., July 4. Union St. Pic. Pal., 11 a.m.	CECIL B. DE MILLE'S PRODUCTION, "ADAM'S RIB."
MANCHESTER	TUES., July 3. Piccadilly Th., 11 a.m.	CECIL B. DE MILLE'S PRODUCTION, "ADAM'S RIB."
	WED., July 4. Piccadilly Th., 11 a.m.	"THE WOMAN WHO WALKED ALONE," with Dorothy Dalton.
CARDIFF	FRI., JULY 6. 16, Priory Street, at 11 a.m.	GLORIA SWANSON in "MY AMERICAN WIFE."
NEWCASTLE	FRI., JULY 6. Grainger P.H., 11 a.m.	GLORIA SWANSON in "MY AMERICAN WIFE."
LIVERPOOL	THURS., July 5. Futurist Theatre, 11 a.m.	"THE WOMAN WHO WALKED ALONE," with Dorothy Dalton.
	FRI., July 6. Scala Theatre, 11 a.m.	CECIL B. DE MILLE'S PRODUCTION, "ADAM'S RIB."
BIRMINGHAM	FRI., July 6. Futurist Theatre, 11 a.m.	"THE WOMAN WHO WALKED ALONE," with Dorothy Dalton.
	SUN., July 8. Futurist Theatre, 7 p.m.	CECIL B. DE MILLE'S PRODUCTION, "ADAM'S RIB."
NOTTINGHAM	TUES., JULY 3. Scala Theatre, at 11 a.m.	GLORIA SWANSON in "MY AMERICAN WIFE."

FAMOUS-LASKY FILM SERVICE LTD. ~LONDON~

JESSE L. LASKY
presents a

George Melford
production

"The Woman who Walked Alone"

with Dorothy Dalton

and a cast including MILTON SILLS

From the story
"THE CAT THAT WALKED ALONE"
by JOHN COLTON

Scenario by Will M. Ritchey

A Paramount Picture

RELEASED DEC. 31, 1923.

FAMOUS-LASKY FILM SERVICE LTD.
-LONDON-

with
MILTON SILLS
ELLIOTT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSSON and
PAULINE GARON
JESSE L. LASKY presents
CECIL B. DeMILLE'S
production
"ADAM'S RIB"
By
JEANIE MACPHERSON
A Paramount Picture
FAMOUS-LASKY FILM SERVICE LTD. LONDON
Released Oct 1 1923

"Mrs. Partington and Her Mop."

Northern Exhibitors Discuss Broadcasting— Trouble with the Musicians.

From our Newcastle Correspondent.

THERE was some discussion on the question of broadcasting and the agreement with the Musicians' Union at a meeting of the Northern Branch of the C.E.A. held in Newcastle on Tuesday, June 19, Mr. William Carr (Seaton Delaval) presiding.

With regard to broadcasting, the Secretary, Mr. Alfred Smith, explained that at a previous meeting of the branch the matter was allowed to lie on the table, because it was felt at that time a discussion would not serve any useful purpose. At the General Council meeting held in Newcastle in May, reports were to hand from practically every branch in the country, giving the results of discussions that had taken place on the broadcasting question. There had been trouble with the broadcasting people and certain artistes since then, and as yet it did not appear to be quite clear what was to be done. The Northern Branch had been asked by Mr. Gavazzi King, the general secretary, to discuss the question, as he wished to have the views of the branch upon it for submission to the next meeting of the General Council, when broadcasting was to be discussed.

Not Affecting Kinemas.

The Chairman could not see how broadcasting could affect the members. The matter might have some interest to some of the super kinemas, where their musical program was occasionally broadcasted, but in the ordinary way he could not see how broadcasting could affect kinemas.

The Secretary remarked that it seemed to hit musical comedies the hardest, and people who had wireless sets were staying at home to enjoy the music and not patronising the theatres. What was wanted of them, he thought, was something in the way of supporting the London theatre and music hall people in any steps they might think worth while to take.

"Cannot Stop the Tide."

Mr. Dixon Scott, amid laughter, asked if they had heard of Mrs. Partington's mop, with which she tried to keep the ocean back.

Mr. J. S. Snell stated that undoubtedly it was a fact that certain exhibitors had felt the effect of broadcasting, because some of their former regular clients were staying at home to listen-in to the broadcasted music. Whether they should encourage the new science or endeavour to discourage it was the question for the exhibitors to consider. Mr. Dixon Scott did not see how they could do either. They could not stop the incoming or outgoing tides.

Mr. Snell intimated that the New Pavilion, Newcastle, had been requested to allow its musical program to be broadcasted for a time. He could imagine that people who were attracted to that theatre by the excellence of its music would stay at home if they could get the same music broadcasted to them.

Mr. Scott asked what better advertisement the New Pavilion could have. If it was broadcasted it would have received the hall-mark of excellence, and when it was not being broadcasted people who had learned to enjoy it by wireless would go to the theatre to hear it.

No Action to be Taken.

The Secretary pointed out that the whole matter had been considered at a meeting at which 13 Associations were represented, and a committee was appointed to consider the terms of resolutions to be submitted at a further meeting. Most of the C.E.A. branches had considered the matter, and opinions differed considerably. Some held the opinion that the kinema program, except in rare instances, could not be broadcasted, and that, therefore, the kinemas were not interested in the controversy. Others were of opinion that it was impossible to prevent broadcasting, even if it was desirable.

It was agreed, on the motion of Mr. I. Womphrey, seconded by Mr. W. S. Gibson, that no action be taken by the branch.

Difficulty over Musicians' Agreement.

Regarding the musicians' agreement, it was reported that the branch had held a special meeting to consider the position that had arisen as a result of the Musicians' Union having raised an objection to the Conciliation Board's constitution. When a proposed reduction of wages was being discussed the representatives of the Union pointed out that the constitution of the Conciliation Board had not been properly complied with in the past, and asked the exhibitors to create districts to correspond with the districts of the Musicians' Union in order that wages questions might be considered by districts.

When the special meeting was held, the Secretary, Mr. Alfred Smith, stated that he had received from the Musicians' Union a list of their districts, which numbered 13. The difficulties that might arise if the proposed scheme for negotiating by districts was adopted by the exhibitors were pointed out to him. One of the difficulties would be that, in the event of a dispute arising, it would mean that the Conciliation Board would have to sit on 13 different occasions. At the special meeting the following resolution was passed: "That the members, having considered the proposals of the Musicians' Union to arrange districts to coincide with their districts, have found this scheme to be impracticable, and after due consideration have decided to refrain from entering into any further agreement for the present."

Mr. Smith informed the members that a copy of the resolution had been sent to the secretary of the Musicians' Union, and the local president and secretary had also been notified. The decision of the exhibitors, Mr. Smith did not think, under the circumstances, had caused any surprise on the part of the musicians, who were now seeking another method of working.

JOTTINGS FROM SOUTH WALES.

(From our Cardiff Correspondent.)

THE marriage took place in London last week-end of Mr. Harold Posner, the South Wales manager of European Photo Plays, and Miss Cissie Cowen, London. Mr. Cyril Posner, brother of the bridegroom, was best man, and the bride was given away by her father, Mr. Alec Cowen. Mr. Posner, who received the best wishes of a wide circle of friends, was made the recipient of a handsome gift from the Cardiff staff. The honeymoon is being spent at Ilfracombe.

"The Pilgrim."

When "The Pilgrim," the Chaplin film, was shown by Pearl to the South Wales trade at Cardiff last week, it met with a very hearty reception. The Chaplin subjects are very popular in Wales, particularly in the mining valleys.

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Marjorie Hume and Victor Maclaglan, in the new Granger-Davidson production, as yet untitled. Its story deals with Regency days.

THE Gaumont Company, Ltd., announces this week that it has arranged to show Leo Maloney's latest two-reel Western dramas, known as the Range Rider Series, in its own private theatre at 6, Denman Street, on the afternoons of Tuesday, Wednesday, Thursday, and Friday of next week, commencing at 2.30 each day. A selection of the interest series, "Wild Life in Madagascar" (more fully described elsewhere), will also be shown.

A Strong Film Program.

With several emphatic successes to their credit already this season, Astra-National Productions, Ltd., have very interesting plans for the months ahead which will make this organisation of unusual interest to exhibitors in the United Kingdom, and establish it as an outstanding force in British film production and distribution. This enterprising company has very definite ideals as to what it should do for the exhibitors and the kinema-goers of this country, and its strong program includes films of unusually high merit. The full plans of Astra-National cannot at this time be made public, but two productions for the near future to be on the Astra-National program are "The Woman Who Obeyed," an ambitious production of this company, directed by Sidney Morgan, with Miss Hilda Bayley, Mdlle. Valia, Mr. Stewart Rome, and Mr. Gerald Ames in the leading rôles; and "The Beloved Vagabond," now being produced by Mr. Carlyle Blackwall, who plays the title rôle. With him are associated a number of prominent players, including Miss Phyllis Titmuss, Miss Madge Stuart, Mr. Owen Roughwood, Mr. Ernest Hilliard, Mr. Hubert Carter, Mr. Alfred Woods, Mdms. Emilie Nicol, and Mrs. Hubert Willis. Astra-National will soon have other productions of exceptional interest to announce, and the activities of this organisation as they develop will attract much attention. Three Astra-National features have been among the most popular releases in the United Kingdom during the last year. These are "The Bohemian Girl," "The Wonderful Story," and "Bulldog Drummond."

Round the L

Activities and Projects

Mr. David Tebbitt and Leeds.

Mr. David Tebbitt, joint general manager of W. and F. Film Service, is going to Leeds in order that he may get a first-hand knowledge of the requirements of exhibitors in that territory on "Safety Last," "Mad Love," "Till We Meet Again," "When Husbands Deceive," "Tents of Allah," "Dusk to Dawn," and Deserted at the Altar."

Regent Film's New Offering.

Shadow Plays will shortly screen a big seven-reel production entitled, "Love—Intrigue—Passion." This picture features Miss Lucy Doraine, who made such a big success in "The Love Slave," and is reputed to possess great entertainment value. Full particulars will appear in these columns in due course.

Cecil B. de Mille's "Adam's Rib."

To be trade shown by Famous-Lasky on Tuesday, July 3, at the New Gallery Kinema, at 11 a.m., "Adam's Rib" is Cecil B. de Mille's latest Paramount production, with Milton Sills, Elliot Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon (the newest recruit to Mr. de Mille's banner) in the principal rôles. The story, which is from the pen of Jeanie Macpherson, presents a new version of "the eternal triangle," in which a "flapper" daughter sacrifices her own happiness to prevent her mother running away with another man in this case, an exiled king. Among the most striking features of the production are gorgeous dance scenes, typical de Mille gowns and settings, a panic on the Chicago Board of Trade, a revolution which sweeps a monarch from his throne, a number of

CONSCRIPTS OF MISFORTUNE.

Cecil du Gue, Norma Whalley, Madge Stuart, Walter Tennyson, Victor Maclaglan and M. A. Wetherell in scenes from the new George Clark production, "Conscripts of Misfortune."

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ondon Trade.

of the Renting Houses.

scenes in a museum of natural history, and a startling scene in a primeval forest, in which cavemen and pretty daughters of Eve figure prominently.

Butcher's Turf Pictures.

The Press have been quite enthusiastic over Butcher's new series, "Pillars of the Turf." John Betts, the producer, undoubtedly knows what the public want in the way of short films, and the interest taken in the exhibition of the last series, "All the Winners," by picture-goers was remarkable. Most people these days are interested in racing, and we know one manager at least who received a fine box of cigars from a patron who had "touched" and gave credit to the "winners" the manager was screening. The series constitute an all-the-year-round attraction, and are owned and distributed exclusively by Butcher's. As Betts would say, "Be on this good thing."

"Fires of Fate" Said to be Unique.

Tom Terriss delivered the first complete print of "Fires of Fate" to A. C. & R. C. Bromhead last Thursday, and it was immediately projected in the Gaumont theatre at Denman Street. A little bird whispers that apart from the dramatic interest of the picture, the scenic value exceeded the high expectations of all present. From this point of view alone the picture is said to be absolutely unique, and, if our information is correct, it is certain that no picture has ever been presented with such wonderfully interesting backgrounds. They say at Denman Street that the backgrounds and atmosphere alone will be more than sufficient to sell the picture at top prices. Final editing and preparations for exhibition are being speeded up, and the *premiere* will take place in about a month from date. It is interesting to hear from Mr. Reginald Bromhead, who has just returned from America, that the trade in New York is waiting for the picture with almost as keen an anticipation as is London. This is probably due to the publicity campaign which Gaumont's have been running in America coincident with the production of the film. The American negative will be in New York by the time the film is exhibited in London.

A delightful seaside scene in "The Love Image," the Fox Film, reviewed in our last issue.

Regent Films New Offering.

The Regent Film Company, Ltd., desire to draw special attention to their latest picture, "Why Announce Your Marriage?". It is said to be a most original story dealing with the intimate affairs of a young married couple (played by Elaine Hammerstein and Niles Welch). Some of the scenes are, perhaps, "daring," but the story is so clever that no exception can be taken to anything, so we are informed. Full details of provincial trade shows are given in our advertisement pages, and the Regent Film Company, Ltd., specially invite all exhibitors to be present to see the film, which carries their guarantee of entertainment value. The Regent Company are arranging to advertise "Why Announce Your Marriage?" direct to the public round about release date (December 3, 1923) and at intervals afterwards.

"Main Street" in America.

"Main Street," the Warner Brothers' Screen Classic, which will shortly be seen in London, is said to be of great dramatic power. In the United States it has entered into its fifth successful week at the Mission Theatre, Los Angeles, where it is playing to capacity audiences. Monte Blue and Louise Fazenda made personal appearances at this theatre. The fact that this picture has sustained interest for such a long period should be a tip to British exhibitors.

PART OF THE BIG LONDON CROWD THAT SAW "THE PILGRIM."

A huge crowd of exhibitors enjoyed Chaplin's latest film, "The Pilgrim," at the Opera House, where Pearl Films trade showed it last Friday week. They had nothing but praise for the film and for the way in which the trade show was arranged. The above picture shows the scene outside the Opera House, where, although the road was up and the space restricted, the whole available space was thronged.

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SERIOUS CHARGE AGAINST A BARROW MANAGER.

(From our own Correspondent.)

A GRAVE charge was brought against William Duncan McKenzie, formerly manager of the Walney Picture Theatre, at the Barrow Police Court, on Wednesday, the alleged offence being that he attempted rape on a young woman named Winifred Walters, on August 15, 1922. Mr. F. W. Taylor watched the case for the National Association of Theatrical Employees, and Mr. J. W. Murray represented the licensee of the theatre.

Miss Walters said she was employed as a kinema attendant from May, 1918, to October, 1922, at the Walney Theatre, where defendant was manager. On August 15 last she was sweeping out the manager's office when the accused attempted the offence complained of. She resisted him, but he had hold of her. On October 3 she was sweeping out the passage when defendant came up and exposed himself. She then went home. On the evening of October 5 she and her father went to the theatre, and at her father's request defendant wrote out an apology.

Arthur Walters, father of the previous witness, said that the accused offered him money, but he told him to keep his dirty money. The accused then gave him a permit for himself and his wife to go to the theatre at any time. Later McKenzie offered to pay the equivalent of Miss Walters' wages until she obtained other employment.

Evidence was given of prisoner's arrest at Southampton, and, upon being charged, McKenzie gave his version of what happened. On August 15 he put his hand on Miss Walters' leg and kissed her, but he did not attempt to rape her at all. Nothing was said at all until Mr. Walters came to him at the theatre and asked him what he had done to his daughter. He had not exposed himself. The father called in the girl, who reaffirmed what had taken place, and upon her leaving the office again he (McKenzie) gave way to agitation and broke down. He pleaded for forgiveness, and Walters said he would forgive him that time. They shook hands. Two nights afterwards Walters came up and demanded a confession, and he told him he could do no more than he had done. He offered to pay Walters' daughter's wages until she found another position, but the father refused. The day afterwards, at the theatre, he received word that Mr. Walters was going to stand outside the theatre the same evening to expose him to the people going into the theatre and coming out. He could not stand the disgrace of that, and so next day he ran away. He did not know at that time that there was a warrant out for his arrest. He had no witnesses, but would like to call his wife.

The Magistrates' Clerk asked him if that was for character only, and the accused assented, and the wife was, consequently, not called.

The accused was committed for trial at Manchester Assizes.

IMPOSTS ON IMPORTED FILMS

New Amendment to Finance Bill to be Moved.

NOTWITHSTANDING the fact that attempts made in the House of Commons recently to secure the abolition of the duty on imported films did not attain success, the endeavour has not been abandoned, and Mr. Percy Gates, M.P., has put down a clause for discussion probably next week, which, if successful, will confer a boon upon British producers of films who find it necessary to send companies of players abroad for the purposes of film production.

The clause is being moved by Mr. Gates at the request of the British National Film League and runs as follows:

"Import duties levied and charged under Section Twelve of the Finance Act (1922) shall not be levied or charged where it is proved to the satisfaction of the Commissioners of Customs and Excise as respects any imported negative kinematograph film, whether developed or undeveloped, that the production of the film was organised by persons whose chief or only place of business was in the United Kingdom, and that not less than three-fourths of the principal artistes and actors employed for the production thereof were British subjects and domiciled in the United Kingdom, but that film shall, subject to compliance with such conditions as the Commissioners may by regulations prescribe, be treated for the purpose of the duties charged on imported kinematograph films by Section Twelve of the Finance (No. 2) Act, 1915, as being blank film. For the purposes of this Clause the producer and cameraman shall be deemed to be artistes."

It will be remembered that a concession was granted last year whereby the duty upon negative was reduced from 5d. to one-third of a penny per foot in cases where the whole of the artistes and producer were British. This was a valuable concession, but experiences during the year have proved that a further concession is necessary.

In order to compete in the world's markets and make pictures of international appeal, it has been found advisable to introduce popular favourites into British films, and where this has been done the concession naturally has not operated, and thus every foot of film exposed has been subject to the duty of 5d. per foot.

The clause to be moved in the House of Commons seeks to remedy this evil by allowing 25 per cent. of the players in the film to be of other than British nationality, and still effecting the abatement. The loss to revenue, it is asserted, would not be more than £5,000, while the advantage to be gained by increased manufacture of British films and the consequent greater employment of British artistes would outbalance this loss by making for greater prosperity.

All sections of the trade will acknowledge the advantage which will accrue should this clause be passed, and will eagerly await the result of the division in the House of Commons.

COST OF KINEMA REPAIRS.

BEFORE Mr. Justice Avory in the King's Bench Division on Friday week, Messrs. Courtney and Fairbairn, Ltd., builders, of Camberwell, S.E., sued Mr. J. C. Parkes, of Cannon Hill, Birmingham, Mr. Horace W. Wright, of 136, Tulse Hill, S.E., and Mr. S. Vereker, of Leinster Square, London, to recover £107, balance of account for repairs to a kinema theatre, the Imperial Hall, Goose Green, Dulwich.

Mr. Croom Johnson, for the plaintiffs, said they were only concerned with the first and third defendants, as the defendant, Wright, had been disposed of. The question was whether the defendants were undisclosed principals in the transaction. Wright was the person who actually put his signature to the two letters which constituted the contract, but the real position was that these three defendants together had entered into an agreement on November 20, 1922, to buy this kinema theatre. They undertook to buy it on behalf of a company which was to be formed, but when the company was formed in January, 1923, the work had long since been finished. All three defendants came down and discussed the work that was being carried out, and gave certain directions with regard to it.

Counsel for the defence contended that Messrs. Parkes and Vereker could not be liable because the order was given by Wright and the benefit of it accrued to him, and the plaintiffs looked to him for payment. The kinema ran from December 26 until March 6, when a heavy loss had been made.

His Lordship held that all the defendants were liable for the order. Judgment was given for the plaintiffs for the amount claimed with costs.

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Extraordinary Success of

Charles Chaplin

in

THE PILGRIM

(First National Attraction)

Wonderful enthusiasm at Trade Shows all over the country last Friday.

"A brilliant conception brilliantly presented which while it is first and foremost one great laugh it is also an artistic and technical triumph."
DAILY GRAPHIC.

"Delicious humour. . . . . A worthy successor to 'The Kid.'"
WEEKLY DISPATCH.

"Chaplin maintains his place as the foremost, indeed almost the only natural comedian on the screen."
TIMES.

"Make the most stoical laugh."
MORNING POST.

"A new 'Kid.'"
GLASGOW TIMES.

"An exhilarating hour of downright fun. . . . . It is one of Charlie Chaplin's best."
DAILY NEWS.

"As funny as anything Charlie Chaplin has ever done."
REYNOLDS.

"The screen minister of mirth . . . 'The Pilgrim' is one of the best Chaplin has ever done."
DAILY EXPRESS.

"'The Pilgrim' situations rank with the most laughter compelling work Chaplin has ever done . . . . . it is more than just a farce; it is an artistic achievement of the highest class."
SUNDAY PICTORIAL.

"The master comedian of the movies."
YORKSHIRE EVENING POST.

"Pathos and humour are cunningly intermingled. . . . . One of Charlie Chaplin's best efforts."
NEWS OF THE WORLD.

PEARL FILMS, Ltd.,
86-88 Wardour Street, London, W.1.

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Film Renter & Cinematograph News

STOLLS *present*

"The INDIAN LOVE LYRICS"

featuring OWEN NARES—CATHERINE CALVERT—MALVINA LONGFELLOW

TRADE SHOW

NEW SCALA THEATRE Charlotte St. W.1.

STOLL

Tuesday July 10th at 3 p.m.

STOLL

June 30, 1923.

STOLL'S present

SAMSON AND DELILAH

Featuring the famous Continental Actress

MARIA CORDA

TRADE SHOW

NEW SCALA THEATRE

Charlotte St. W.1.

Tues: July 17th AT 3 P.M.

STOLL

The Film Renter & Moving Picture News

June 3 1922

STOLLS present

The HOUSE of MYSTERY

A Special production of intense dramatic power.

STOLL

The Film Renter
Picture Ne

STOLL present

THE MINE

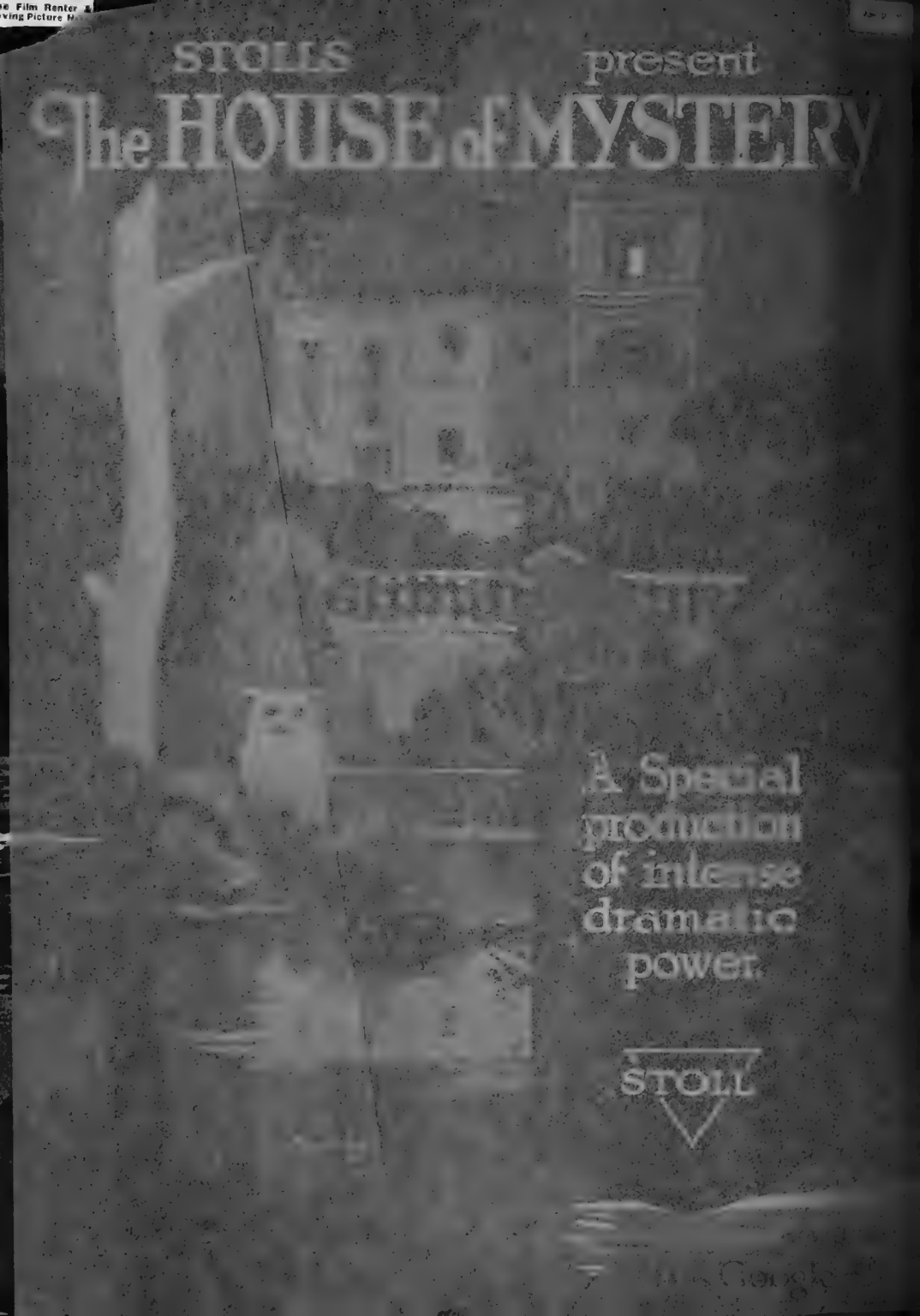
A drama of life underground

STOLL

e Film Renter &
ving Picture N

STOLL'S present

The HOUSE of MYSTERY



A Special production of intense dramatic power.

STOLL

The Film Renter
Moving Picture Ne

STOLLS present

THE MINE

A drama of life underground

STOLL

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The Film Renter & Moving Picture News

June 30 1923.

George Clarke Pictures Limited

present

"THE STARLIT GARDEN"

from the novel by H. De Vere Stacpoole.

produced by Guy Newall.

Newall and Ivy Duke.

U. K. Rights Controlled by STOLL FILM Co Ltd

June 30, 1923.

The Film Renter & Moving Picture News

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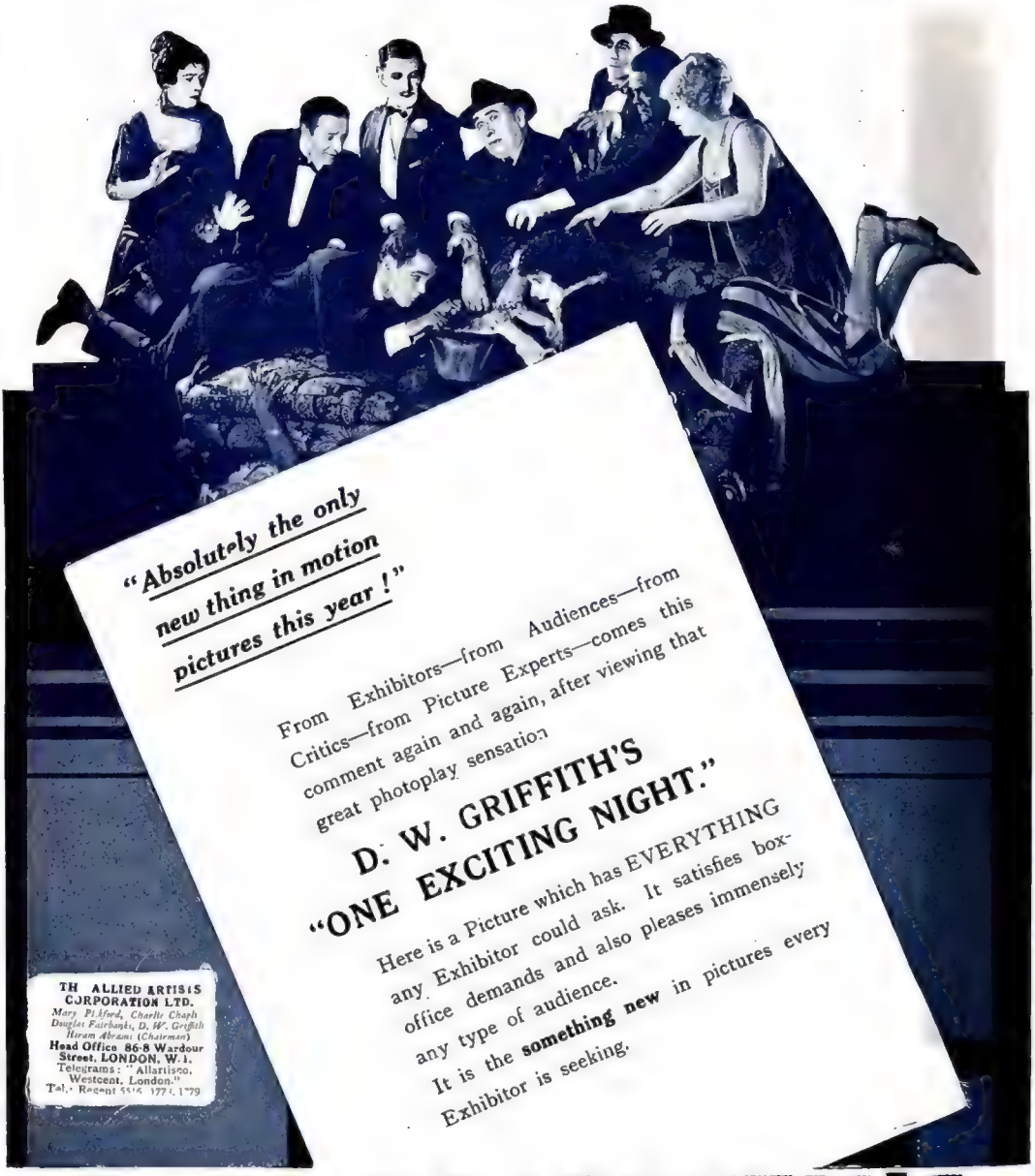
"Absolutely the only new thing in motion pictures this year!"
From Exhibitors—from Audiences—from Critics—from Picture Experts—comes this comment again and again, after viewing that great photoplay sensation
D. W. GRIFFITH'S
"ONE EXCITING NIGHT."
Here is a Picture which has EVERYTHING any Exhibitor could ask. It satisfies box-office demands and also pleases immensely any type of audience.
It is the **something new** in pictures every Exhibitor is seeking.
TH ALLIED ARTISTS CORPORATION LTD.
Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith, Hiram Abrams (Chairman)
Head Office 86-8 Wardour Street, LONDON, W. 1.
Telegrams: "Allartisco, Westcent, London."
Tel.: Regent 5516, 1771, 1779

D. W. GRIFFITH'S
"One Exciting Night"

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SCENES FROM "ADAM'S RIB," THE LATEST FAMOUS LASKY PICTURE.

A wide variety of scenes and settings is to be found in the new Cecil B. de Mille picture "Adam's Rib," to be trade shown at the New Gallery, Regent Street, next Tuesday. They range from primeval forest scenes to gorgeous modern dances with wonderful gowns and a panic among speculators.

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"Live" Lancashire Kinema-men

And Their Halls.

By Our Manchester Representative.

THE kinema boom, as we know, succeeded in this country to the skating-rink boom, and short-sighted people once prophesied that the reels would have no longer life than the rollers. Skating in covered halls is, of course, not altogether extinct even now; but when one contemplates the enormous popularity achieved by the pictures, one feels that no useful comparison can be made of the two forms of recreation. Anyhow, the skating-rink boom was a boom that "bust." Yet, as it happens, we are occasionally reminded of the ancient rink when visiting some of the kinemas in the outlying towns—for the reason that the modern type of amusement is still housed, here and there, in the original buildings. Needless to say, they are not too well suited to the purposes of the screen. The architecture of the "converted" skating-rink is generally a bit of an eyesore—its most prominent features, as a rule, being a plain iron-raftered roof and bare stone walls. For all that, the film has flourished exceedingly in many of these adapted premises—though any go-ahead company that finds itself playing pictures in one of these structures to-day can usually be credited with having a big scheme of reconstruction in the offing, or an entirely new building in course of erection near by.

The Castle, Bury, and George Abercrombie.

MR. GEORGE L. ABERCROMBIE.

The Castle, Bury: Old and New.

This is the situation in regard to the Castle Picture House, Bury. Built, in the first place, at the beginning of the skating fever, it has enjoyed many years of success as a kinema, but is now (it is hoped) soon to cast off its old-fashioned state and enter on a new era of prosperity in a commodious and up-to-date hall on the other side of the street. Plans for this new theatre have been passed by the Corporation, and the work of construction will shortly be put in hand. The existing Castle is a "downstairs" kinema only. Its successor will boast a large and well-furnished balcony, in addition to possessing an attractive entrance hall and an ample and brightly-decorated foyer. A café will also be attached.

A Bright House Organ.

Picture theatre competition in Bury will then be keener than ever. Situated even as it is, the Castle, under the management of Mr. George L. Abercrombie, certainly helps to make the pace very hot. Appointed here fifteen months ago as the successful candidate among 200 applicants for the post, Mr. Abercrombie has established himself as one of the "livest" showmen in the town. He is (we should say) still on the sunny side of thirty, and brimful of ideas on the essential business of "pulling the people in." The Castle is rather handicapped in its position, having no front on the street, and having to be reached *via* a yard beside the station. (Its proximity to the station, however, helps to balance its obscurity to the main thoroughfare.) But though it cannot do much with lighting and posters to attract the passer-by, Mr. Abercrombie sees to it that its merits as one of the foremost entertainment houses in Bury are not hidden from people seeking the relaxation of the films. His motto is "At least one new stunt per week," which he observes with unfailing resource and originality. One of his specialities is a smartly-written house organ called the "Monthly Magazine of Attractions." This gives a full list of the pictures booked for the ensuing four weeks, together with the program of music that will be played to all the big subjects. A "Castle Wireless" page is devoted to the latest general news about the films likely to be of interest to patrons, and another page is filled with "Answers to Correspondents" on all sorts of subjects connected with the stars and the studios. In every issue a double-page photograph of a popular artiste is included. As many as 12,000 copies of this magazine are distributed each month, the regular mailing list numbering 7,500.

Fine Musical Program.

The Castle is noted for its musical attractions, a fine orchestra under the conductorship of Mr. Chas. Smith being supplemented by a fair-sized pipe organ played by Mr. Franklin, the organist of a local church. Evidently the organ has been considered by some people to be too powerful for the hall, as the following notice appears in the June number of the magazine:

> "Patrons will no doubt wonder why the organ has not been used during the past fortnight. We have had numerous complaints that the organ is too loud for the orchestra, and seems out of place, and have accordingly suspended its use for a few weeks.
>
> "The manager would be pleased to learn the results of the experiment, and would like to know of his patrons' views on the subject."

On the morning of our visit to the kinema, however, we found, among all the other musical preparations that were going on, a young lady busy polishing up the two keyboards of the organ, so it is probable that its services will soon be called for again. Mr. Smith believes in adding to the musical enjoyment of the audience by letting them know the names of the pieces being played, and before every selection a large notice appears by the side of the orchestra announcing its title and the name of the composer.

Keen on Advertising.

On leaving school Mr. Abercrombie went straight into the advertising business, and was for a good while with the Osborn Peacock Company in Manchester and Glasgow. It is not

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KINEMA ARSON CHARGE.

Sriking Statement by Arrested Man.

A CANDLE, SOME PETROL AND A SURPRISE EXPLOSION.

THE fire which occurred at the Star Cinema, Hornsey Road, on June 14, when an explosion wrecked the building and fire destroyed its contents, had a sequel in the arrest of two men on a charge of arson, who were formally charged and brought up in the North London Police Court on remand on Tuesday. The men concerned were William Passingham (21), professional singer, of Sparsholt Road, Crouch Hill, and Maurice Goldberg (40), costumier's manager, of 56, Albert Road, Dalston.

Early in the hearing Maurice Goldberg was discharged from the case, the Public Prosecutor stating that the statement made by Passingham which implicated Goldberg had been considered, and it was not proposed to offer any evidence against the latter.

A Tell-Tale Label.

Max Goldberg was the manager, and he and Passingham were last seen together at the kinema at about 9-15 p.m. At 11-40 there was a fire call, and when the brigade arrived they discovered the auditorium was burning all over, the carpets and the tip-up seats being ablaze. The ends of the hall had been blown into the street, and the roof was badly damaged.

The brigade officer was very suspicious, and a police-officer detected a strong smell of petrol. In the entrance hall he discovered a suit-case, a bag, and a brown-paper parcel, each of which was found to contain two empty petrol tins.

A label bearing Passingham's name was found on one of the bags, and he was arrested.

Passingham's Statement.

He made a statement, in the course of which he stated that about two months ago he was approached by Max Goldberg, who told him business was bad, and said that if he would set the place on fire he would give him £20.

On the 14th, Passingham continued, after the house was closed, young Goldberg sprinkled the seats and the carpet with the petrol, while Passingham waited in the vestibule.

A Surprise Explosion.

Max Goldberg was prepared with a stump of candle and a box of matches, but he forgot that petrol threw off highly inflammable fumes, and immediately he struck the match there was a terrific explosion, which blew out the ends of the hall.

Goldberg came running out. He said he was not hurt, and together they ran on to the roof, jumping from there into a garden. They got through the passage of a house when everything was in confusion following the explosion. Then they separated, and Max Goldberg had not been seen since.

The magistrate committed the prisoner for trial. Bail was withheld.

"LIVE" LANCASHIRE KINEMA-MEN.—*Continued.*

surprising, therefore, to learn that he is a consistent and persistent advertiser of his own show. In addition to the usual poster and Press displays, he believes in stimulating the curiosity of the townspeople about the Castle pictures by an active campaign of propaganda both inside and outside its walls. For one thing, he is keen on getting the children talking about the place. The Saturday matinee for the youngsters is a weekly festival at the Castle. Three-halfpence is the popular price, and for this the manager puts on an excellent program, organises competitions, distributes novel "throwaways," and generally succeeds in making his youthful patrons excited enough about the entertainment to go home and spread the news among their parents and friends.

A "Cocaine" Joke.

"But for a long time," said Mr. Abercrombie, "it was difficult to wean them from their preference for blood and thunder. Murders were their speciality. They seemed to think that the screen existed to show nothing but crime and villainy of all descriptions. They revelled in it. But gradually I am making them interested in a more educative type of picture. The "Secrets of Nature" series, for instance, have been very popular among the kids here. I always try to provide something on those lines for them, gilding the pill of instruction with the jam of a good Chaplin comic or some light, amusing foolery.

"But I remember one Saturday afternoon, soon after I came, when no special children's bill had been supplied. We were showing "Cocaine" in the ordinary program, and one small girl, accompanied by a younger sister, appeared at the pay-box and, standing on tip-toe, asked, 'Are yer showin' "Cocaine" this afternoon?,' and when told that we were, replied, 'Well, give us two three-ha'pennies, please.' I was told, too, by a young nipper here once, when I substituted a Girl Guide film on the Saturday afternoon for 'The Three Musketeers,' that he'd 'done' with my house and wasn't 'comin' no more.'"

Stunt with a Donkey

Mr. Abercrombie has had experience of running shows in a good many countries. After the war he remained with the Army of Occupation in Germany, and organised a large number of concert parties for the troops. Afterwards he went on to Copenhagen, gave one or two shows there, and came back to Manchester at the end of 1921, eventually being offered the management of the Castle.

He is up against a good deal of strenuous competition. Bury is well provided for in the matter of entertainment, having eight kinemas, a large theatre, a music hall, a circus, and a fair ground. But amidst it all Mr. Abercrombie keeps public attention well focused on the activities of the Castle. The other day the crowds in the neighbouring street were amused by the sight of a donkey wandering slowly beside the curb, and bearing on its back the legend, "I have never been to the Castle—but I am only a silly ass."

Paybox Propositions—and Experiments.

Public picture taste varies in Bury as everywhere else. Sometimes, for instance, it seems to have shed its early love for the "roughriders," and then a lurid Western film will be shown which "beats all records" for attendance. Naturally, Mr. Abercrombie has a partiality for the films which bring a queue of people to the pay-box to book up for the night's performance. But he is fond, also, of making an experiment or two now and then with the more delicate productions of the studios. Inevitably, in a district like Bury these have the result of dividing opinion. Some patrons tell him they would "like some more of that kind." Others ask "What sort of a show do you call that!" One of the most successful weeks during the past twelve months at the Castle was when Mr. Abercrombie played Norma Talmadge and Mary Pickford. Every seat was taken at 3d. extra for booking fee. Despite the fact that this hall is the cheapest in the town, the programs are always on a high level.

"My idea," explained Mr. Abercrombie, "is to show only the best—although we are only a 'converted' skating-rink—so that when we move over the road we can take a large amount of public goodwill with us."

When the new Castle is opened it is the intention to turn the present house into a Palais de Danse.

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Round the Manchester Trade.

THE WEEK'S ACTIVITIES IN THE NORTHERN CENTRE

Canonising Margaret: A Manufactured Ovation —"Charlie's" Sermon—"Safety Last" at St. Annes—Big Bookings for Clarion Film— The Tax and the Takings—"Adam's Rib"

By "THE FILM RENTER" REPRESENTATIVE

SWEET are the uses of publicity! A previous Press campaign, cleverly and assiduously engineered, succeeded in stirring the Manchester populace to a pitch of frantic excitement over Miss Margaret Leahy on her selection as the Talmadge "film girl." During the interval this over-fêted young lady has been to America, her talents have been "tried out," she has appeared in one picture and has now returned. Once more the journalistic drums and cymbals have been brought into play, with the result that Margaret was received in Manchester on Wednesday afternoon for all the world as though she had discovered a cure for cancer, or, at least, had been able to find a means of ensuring summer weather in June. All she has actually done, so far as anybody can make out, is to stand up in front of a camera and act very ordinarily in a poor comedy.

A Manufactured Ovation.

No doubt the general acclamations which the public have accorded her, under the hypnotic suggestions of the Press, will help to attract added notice to the kinema as an institution—as they have certainly helped to swell the crowds this week at the Theatre Royal. But what a colossal disproportion there is between all this "boost" and the real attainments of the Talmadge protegé! It would be unwise to predict that Miss Leahy will never shine in the front rank of film stars. We hope she will. The point is that, as yet, she has done little or nothing to justify the entirely manufactured *éclat* with which she has been greeted. There are plenty of actresses in British, American, and other studios, with many years' brilliant work to their credit, who have never yet received one-thousandth part of the civic and social honours which have been showered upon this comparatively raw recruit. Possibly it is all the better for them that they have not. Too much of this sort of thing has spoilt many a real artiste before now. We trust that Miss Margaret Leahy is possessed of a strong common sense, and will know how to assess these garlands and receptions at their true value. For if she reflects, in the light of what she has hitherto accomplished on the screen, she will know that what the Press turns on it can turn off, and that to capture the heart of the film public and keep it she must do more than posture prettily in one indifferent play and ride through the cities of England.

The Tax and the Box-office.

It may be that the exhibitors are too stolid and non-committal in Manchester, but the tax reverse does not seem to have made them much more pessimistic than they have been for a long time. "Things couldn't be much worse than they are," said one. "We want something a good deal more sustaining than the revision, or even the abolition, of the tax to put the theatres on their feet again. If trade revived in Lancashire even to the level of the normal (I am not asking for boom years) we should never be short of a queue. People would cheerfully pay the tax if they had plenty of work and were earning good money." And considering that there are several halls round about here that have actually reduced prices, and yet are attracting but little more patronage, there may be something to be said for this view. All the same, if it could be generally announced that, owing to an abatement of this impost, admission charges were to be lowered all round, the effect on the public could hardly fail to be beneficial to kinema revenues as a whole. Though whether even that would be enough in some places to make all the difference between impending bankruptcy and just "muddling along" is doubtful. It is to be feared that not a few grossly over-capitalised picture theatres in the County Palatine would require more than the abolition of the tax to make them pay. They would need a Government subsidy, at least!

"Cheapening the Industry."

Mr. George Abercrombie, manager of the Castle Picture Theatre, Bury, said in an interview that he did not think a revision of the tax on the cheaper seats would make very much difference to the takings. "If we charged 4½d. instead of 6d. no more would come in, and, personally, I am not in favour of reducing the charge for kinema entertainment (except at matinees) below 6d., tax or no tax. The only effect of that is to cheapen the whole industry unduly in the eyes of the public."

Charlie Preaches a Sermon.

Laughter, loud and long, greeted the showing of "The Pilgrim" last Friday at the Theatre Royal. Mr. Lew Harris had, in every sense of the word, a brilliant *premiere* for the latest Chaplin in the North, and if his bookings are on the same scale as the enthusiasm, then the Pearl office at Manchester will have nothing to grumble at. "Charlie" has done nothing funnier in the whole of his career than the mock sermon he delivers on the subject of David and Goliath. This was a bit of high-class comic acting, not only worthy of the best traditions of the screen, but equal to anything in the same vein ever seen on the stage. People who have not laughed in the kinema for years will laugh at this—if not, their case is hopeless.

A Trade Show by the Sea.

The "business with pleasure" type of trade show has always been popular in Lancashire, and Mr. Harry Maxwell is assured of a good attendance of representative exhibitors at his show of "Safety Last" to-morrow (Sunday) at St. Annes-on-Sea. Chars-a-banc will leave the Cannon Street office of the W. and F. Company at 10 a.m., and lunch is to be served in the café attached to the Palace Cinema at 1-30. At 2-30 a program including the above-named Harold Lloyd comedy and a drama entitled "Deserted at the Altar" (starring Bessie Love) will be shown. Given fine weather, and no accidents with the "safety-first" pins which have been sent out with the invitation cards, the W. and F. Film Service representatives in Manchester and their friends should have an enjoyable and a successful day.

A Clarion Success.

Contrary to the impressions gathered at the first trade show of the film, "Whom the Gods Would Destroy" is being eagerly sought after by exhibitors, especially in the North. Opinions were sharply divided as to whether a picture recalling yet again the cunning and atrocities of the Germans in the war would be acceptable to kinema patrons five years after the war was over. But whatever may be said about London, the tenacious Lancastrians are still sufficiently anti-German to welcome a production in which the Hunnishness of the Hun is painted black and held up to execration. At any rate, judging by the

(*Continued on page* 38)

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A SUPER THAT **IS** A SUPER

"A TRIUMPH OF FILM PRODUCTION"

"WHOM THE GODS WOULD DESTROY"

A PICTURE OF EXCEPTIONAL MERIT

READ WHAT THE PRESS SAYS

Cinema.

"Undoubtedly a wonderful production . . . The elaborate settings are quite a feature of the thrilling production which should prove an excellent showman's proposition."

C.E.A.

8½ MARKS.

"Interesting and absorbing entertainment . . . . . Has been well handled."

Critic.

"This is undoubtedly a good, sound proposition . . . . it will make a good attraction for almost any kind of audience."

Encore.

"The production is a big feature for any class of house."

Trade Show Gazette.

"A great production with many points of appeal . . It has more than ordinary entertainment value."

Bioscope.

"—— very capable and comprehensive production."

Impartial.

8½ MARKS.

Book it now if you have not already done so, and leave a date open for our next big film:—

"THE GREAT ALONE" featuring MONROE SALISBURY

—the "Irving" of the screen.

Look out for announcement of Trade Shows.

CLARION FILM AGENCY Ltd.,

12 Cannon Street, MANCHESTER.

Phone: 5688 CITY. Wires: "PROCLAIM, MANCHESTER."

LIVERPOOL REPRESENTATIVES: Hodson & Goddard, 18/20 Manchester St., Liverpool.

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IN DEFENCE OF AMERICAN SUB-TITLES.

Mr. David Blumenfeld, of Walturdaw's Publicity Department, Writes as Follows :—

SIR,—May I take a few lines of your valuable space on the subject of American sub-titles? For some time past there have been complaints that American films shown in this country are too American in their worded titles. I hold no brief for flagrant Americanisms, but, at the same time, I should like to state that in my opinion this is, if anything, rather a snobbish attitude to take up.

For some years the British public have been getting used to Americanisms on titles flashed on the screen—every British exhibitor, if he only knew it, releases more American slang on his sheet than English idioms.

Plays about America should surely carry the convincing talk of their American characters—talk which, whatever we may say, is snappy (there's an Americanism), full of punch, short and convincing.

To show a Scottish film with thorough Londonisms in its sub-titles is just the same as showing a New York picture with the sub-titles rewritten for English consumption—generally badly done and obviously so rewritten.

The other day I saw an American film in which one of the characters was made to say, in a rough house scene, " 'Ere, you—'op it "—which is tantamount to making an Englishman in similar circumstances say. " G'wan, you big stiff—beat it! "

Of course, there is a very justifiable come-back to all this, the assertion that we do not want the British language heavily inoculated with Americanisms, and, to a large extent, this is true. A film of " Rob Roy " or some historical pageant of British history, made and produced by Americans, warrants every time a very thorough Anglicism of the American sub-titles which will be found running through it.

In cases like this, American sub-titles are all wrong, and go more to ruin the film than uplift it. But where you have a purely American drama, written around typical American people in every-day American surroundings, it is foolish and stupid to Anglicise the titling.

I think everyone will agree that there are no finer sub-title writers in the world than the Americans when it comes to American plays of American people.

Let us see *purely American* films, then, with their original titles—clever, to the point, short and snappy. Of course, in very flagrant cases they can be rewritten, but let that be done, *please*, by a man who knows how to write both languages.

ROUND THE MANCHESTER TRADE—*Continued.*

way the film has been booked, this would seem to be what exhibitors are anticipating. " Whom the Gods Would Destroy " is to be released early in October, and the Clarion Co. must be congratulated on the success they have so far achieved with it. The next big picture to be shown by the Clarion here is " The Great Alone," featuring Monroe Salisbury. Date of trade show to be announced next week.

Mems. of the Moment.

A more than ordinary interest attaches to next Tuesday's Famous-Lasky trade show at the Piccadilly. In "Adam's Rib " we are promised one of the most notable Paramount productions of the year. Its story ranges from primeval to modern times, and it is said to be full of fine spectacular effects. An all-star company includes Martin Sills, Anna Q. Nilsson, and Pauline Garon.

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The sympathy of the trade will go out to Mr. and Mrs. Buhlerosan, the latter of whom had the misfortune last week to slip off a bicycle and fracture both her legs. The wife of the popular manager of F.B.O. is progressing favourably, but it will be some time before she is able to get about again.

* * * *

We hear that the local representative of an important London renting firm is about to leave Manchester to take up the position of sales manager at headquarters. Fuller particulars next week.

* * * *

Maurice Carr, on behalf of Marks' Films, announces the acquisition of another attractive photo-drama, which bears the title of " The Wildness of Youth." Marks' Films are now installed in a comfortable and convenient office at 28, Deansgate. Other features on their program will be notified in due course.

* * * *

Mr. Fred White has found a ready acceptance in this territory of " Married Love," which is playing in Liverpool during the current week under the title of " Maisie's Marriage." By the way, Mr. White's chief outdoor representative is now Mr. H. Percy, who has been well-known in the Northern film trade for many years.

* * * * *

The Moorhouse circuit is adding to its Manchester halls by taking over the Globe Cinema, Cheetham Hill.

* * * *

We regret to hear of the death (at the age of 48) of Mr. W. H. Gaskell, general manager of the Eagle Picturedromes, Ltd. Wigan. His death occurred after an operation. Mr. Gaskell was one of the most active members in the East Lancashire kinema business, and his untimely decease is lamented by a wide circle of friends.

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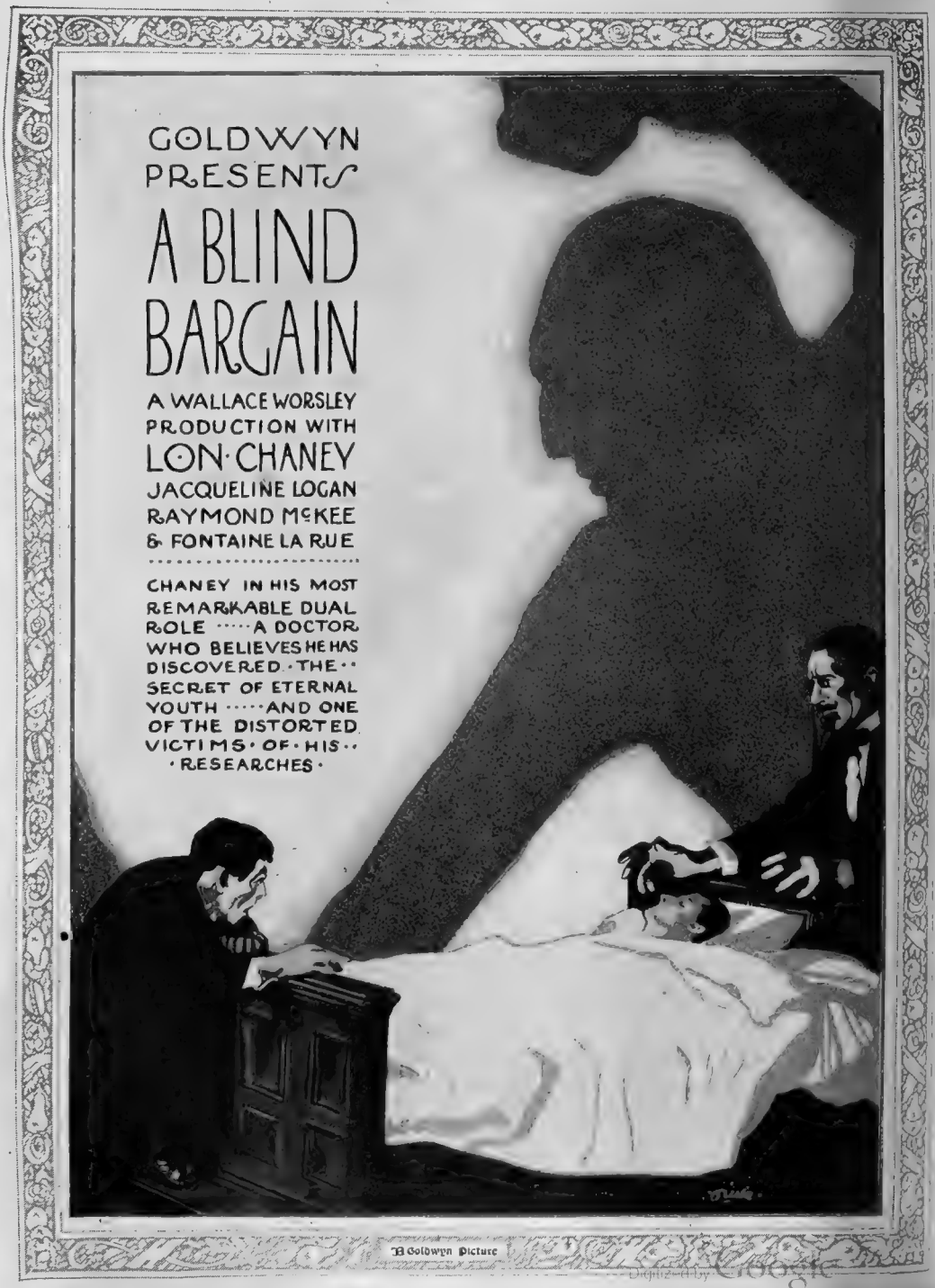

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Plymouth Showmen and Watch Committee.

Question of Legitimate Theatres and Excise Licence.

From a Plymouth Correspondent.

MONT GILPIN presided over a meeting of the Devon and Cornwall Branch of the C.E.A. at Andrew's Picture House, Plymouth, on June 21.

Harry Hercourt gave a very interesting report of the C.E.A. Summer Conference, and, dealing more particularly with the question of showing films at theatres and music halls, he said he moved a resolution that the General Council appoint a small committee to approach the K.R.S. on the subject, with a view to confining the screening of films at theatres and music halls to graphics, gazettes, and topicals, thus cutting out super-supers and big films generally. He pointed out that at Plymouth they had suffered by the competition of theatres and music halls. Some kinemas had closed and others would be compelled to close unless they were given fair play. He emphasised that exhibitors paid too much for their film hire, and that so long as renters demanded such outrageous prices, so costs to exhibitors would be forced up, because even if they did not accept these expensive films, the theatres would if they thought they saw a chance of recouping themselves. The renters would not benefit in the long run, because more exhibitors would be driven out of business. His motion was supported by Portsmouth, Leicester, Birmingham and Bristol, and it was decided that the Standing Joint Committee should take the matter up. He would see that it was not shelved, and would raise the question from time to time at the General Council meetings.

Result of Deputation to Watch Committee.

Reporting on the same subject, the Chairman said that in accordance with the resolution of the branch a deputation waited on the Plymouth Watch Committee and, as they thought, were favourably received. A. O. Ellis, as spokesman, addressed the committee, and gave them reasons why the kinematograph licenses held by the Theatre Royal and Palace Theatre should not be renewed without the restriction that the showing of films must not exceed half-an-hour at any performance.

The deputation left the room with the impression that the committee were very favourably inclined towards them. They were surprised, therefore, when they attended subsequently the annual licensing meeting to be told by an assistant clerk that all the licenses were granted as heretofore, including the Theatre Royal and the Palace Theatre.

J. Barclay Binmore was of opinion that there was a lack of courtesy in their treatment by the Watch Committee. The letter received from the Watch Committee stating that the question would be considered at their next meeting did not indicate whether the Committee wanted the deputation to attend or not, but, to make sure, the deputation decided to go, especially as certain remarks had been made regarding the theatre being the only place at which super-supers could be shown. They could have refuted that, but were given no chance to do so. In his opinion they had been treated very shabbily. The Chairman agreed. The first time they were certainly received very sympathetically, but whether the whole thing had been cut and dried before the second meeting was a question it was useless to discuss. It was significant that the showing of films at local theatres recently had not been a success, the support of the public being anything but liberal.

Exhibitors and Excise Licence.

Some comment was made on the fact that the theatres with Excise licenses were allowed to keep their bars open for the sale of liquor when they were showing films, whereas kinemas were debarred from holding such licenses. Plymouth is probably the only place in the country where this is permitted, and the question was asked why the authorities do not take any action in the matter. Why should not all exhibitors ask for Excise licenses? was one suggestion. J. Binmore was of opinion that it is against the law for a kinema to hold an Excise licence, but the Chairman was of opinion the restriction was imposed by the local authorities. However, the suggestion was not considered practicable.

SMART SHOWMANSHIP AT BRISTOL.

THE manager of the Palace, Sherbourne, is to be congratulated upon taking advantage of the display space afforded by an empty shop which stands alongside his theatre. As will be seen from the photograph, he has arranged a most tasteful display for First National's Jackie Coogan feature, "Oliver Twist," and, apart from snapping up the empty window, it will be noted that he has used many unusual aids for his showing. The tasteful six-sheet, for instance, is made up of the photogravure lobby cards issued by the renters, whilst the "portrait galleries" shown in the centre window were taken from an excellent thirty-two page campaign book issued in connection with the film.

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Trade in the Yorkshire Territory.

Renters and Trade Shows—Margaret Leahy in Leeds—Halifax Exhibitors' Outing—Granger News

From our Leeds Correspondent.

THE refusal of admission to membership of the Kinema Exchange to two well-known and highly popular renters' representatives, on the ground that they do not support the Exchange by holding their trade shows there, has caused quite a flutter in the trade in this territory. The renters are still warmly discussing the matter, and declaring that they will not be dictated to on this matter of where they trade show.

The original threat to call an extraordinary general meeting of members and shareholders of the Exchange is to be carried out, and application for the meeting to be held was made last Tuesday. The directors of the Exchange are only too ready to meet this demand, and a meeting is to be called for Thursday next, when the matter will be looked into.

The friends and supporters of the Exchange have a very strong case to put forward, and the weight of opinion among members is with them; but unless they turn up in big force at this meeting their case will not have justice done to it.

Is that So?

Meantime, while all the fuss is being made over this matter of trade shows held outside the Exchange, there is a persistent rumour going round that one of the super-kinemas which has latterly been so popular as a trade show theatre is inclined to discontinue catering for trade shows. A most interesting idea at this time. It raises many points: Do trade shows really pay super-kinemas? Is a super-kinema trade show worth while to the renter? Does the renter who trade shows at the super-kinema thereby secure a booking? and, if so, does the super-kinema proprietor pay "through the nose"? All these questions are being vigorously discussed in the trade.

Miss Margaret Leahy in Leeds.

Miss Margaret Leahy made a personal appearance at the Majestic Cinema, Leeds, last Tuesday night, when her first film, "The Three Ages," was shown. Miss Leahy had a great reception, being met on the railway station platform by aldermen of the city, a brass band, and a great crowd. City Square, outside the station, was crowded as for a Royal procession, and Miss Leahy was loudly cheered as she drove in an open car across to the Majestic Restaurant, where she was received by Mr. Noel Rhys, the general manager of the Majestic, who had arranged a gala night in her honour. Later Miss Leahy appeared in person in the picture theatre, and here again she had a great reception.

A Local "Derby" at Cricket.

The Yorkshire Kinema Exchange Cricket Club and their supporters had a pleasant afternoon at Undercliffe, Bradford, last Wednesday week, when the club played a team of Bradford exhibitors captained by Councillor Thomas Thornton. The Bradford team knocked up a score of 277—105 of which was put up by one man (Parker) and 88 by another (Hyndson). The Kinema Exchange team replied with 159, C. N. Wilkinson scoring 58 and Albert Moody 30. In the end the match was drawn.

Halifax Exhibitors' Annual Outing.

The Halifax Amusement Managers' Association, a social organisation mostly composed of kinema managers, had their annual outing at Blackpool last Sunday. Their chara left Halifax at 9-30 on Sunday morning, and the Grange Hotel at Blackpool was made headquarters until Monday morning, when, after a very enjoyable time, the return journey was made, Halifax being reached at 3 o'clock in the afternoon.

Group of Halifax exhibitors, including: Messrs. Greenwood (Picture House, Hebden Bridge), Job (Palladium), Lee (Electric), Horsfield (Electric, Sowerby Bridge), Green (Victoria, Halifax, Wormald (Alhambra, Halifax), Parker (Pioneer, Ovenden).

Arthur Metcalfe Joins Booth Grainge.

Mr. Arthur Metcalfe, one of the oldest and most popular renters' representatives on this territory, has joined up with Booth Grainge, of the Mercury Film Service, who has a big proposition to handle just now in "Whom the Gods Would Destroy." Mr. Metcalfe opens on Monday.

Cyril Last's Granger News.

Mr. Cyril Last, of Granger's Exclusives, back from the Granger headquarters at Stoke-on-Trent, brings particulars of two new big features, "Old Bill of Paris" and "M'Lord of the White Road" (a second "Call of the Road"), featuring Victor McLaglen. Mr. Last tells me Laurie Pickard has resigned the Sheffield and South Yorkshire representation of Granger's Exclusives, as he is going to America to join his father in business in the near future. Mr. Last will himself cover the territory in future.

Bingley Exhibitor's Enterprise.

"Joe" Holmes continues to keep to the front as a showman. The other week, for his Bingley house, the Hippodrome, he had Gaumont's man over with a camera to take an up-to-date topical of the local Carnival. The film was excellent, and it proved a big attraction the whole of the following week—so much so that Mr. Upton, his manager, put it on a second week.

The Public Taste Puzzle.

There is no judging the public taste for films, or so it would appear. Some time ago Bert Marshall, of

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"WILD LIFE IN MADAGASCAR."

Unique Series of Films.

A FEW months ago the Gaumont Company, Ltd., released an unique series of films which were immensely popular with the public and are still remembered in preference to other series—this was the "Wonders of the Amazon" series. The company has just acquired the rights in another similar series, just as interesting in a different way, which will be released under the general title of "Wild Life in Madagascar."

These pictures, secured by a special expedition sent out to Madagascar by African Film Productions, Ltd., are the result of five months' hard work and travel amongst the dense forests and primitive races of "Africa's Emerald Isle." Joseph Albrecht was responsible for the camera work, no sinecure in view of the fact that many of the tribes, believing in witchcraft, refused to come anywhere near the camera and in some cases were deliberately hostile.

There are six distinct races of natives on the island: the Betsimisaraka and the Antanala are foresters, the Sakalava and Bara are fighters, the Hava are the business people and politicians, and the Betsileo are the industrialists. The pursuits and pleasures of all these races are shown not only with interest, but often with humour. Some of the most remarkable features in the series are the Great Stairway of Antananarivo, probably the most remarkable in the world; real jungle and wonderful tropical river scenes; some extraordinary coiffures of the nativea, men and women, of all races; the deadly fighting skill of the Sakalava; the sacrificial rites of the Antanalas, showing the sacrifice of an ox and the ceremony of the virgins and the sacred water; Bara dancing men (highly decorated) and wrestlers with their queer ceremony of challenging; the unique animal, the Aye-Aye, only found in the forests of Madagascar; tree-felling by Betsimisaraka lumbermen under conditions that obtain nowhere else in the world; natives shooting the rapids in their canoes; English golden sovereigns that are the exclusive ornaments of Sakalava society women; adventures with Madagascar oxen that are more thrilling than encounters with bucking broncbos on an American ranch; queer burial customs of the Betsileo; and many other minor points of interest too numerous to mention. The series consists of eight subjects, each in a convenient length of 500 feet. Each subject has an individual and separate interest and is fascinating throughout its length.

The eight subjects are: (1) "The Heart of Madagascar," (2) "A Forest Paradise," (3) "The Raphia Industry," (4) "Giants of the Forest," (5) "A Tropical Harvest," (6) "The Bamboo Dwellers," (7) "Savages at Play," (8) "With the Betsileo."

A selection of these will be privately shown in the Gaumont Theatre at 6, Denman Street, on Tuesday, Wednesday, Thursday and Friday of next week, at 2-30 p.m. each day, in conjunction with the showing of the Leo Maloney "Range Rider" series of two-reel dramas.

ELITE PICTURE PALACE.

IN the Chancery Division on June 19 Mr. Justice Lawrence heard a petition by the Elite Picture Palace (Wimbledon), Ltd., for the sanction of the Court to a proposed reduction of its capital from £15,000 to £5,000.

Mr. Bridges, for the company, stated that it was incorporated in 1916, and that the object of the petition was to obtain further capital. The only way this could be done was by writing down the nominal value of the old shares. The shareholders were to have the right to subscribe to the new shares, and a great part of the desired capital was already promised. His Lordship sanctioned the reduction.

TRADE IN THE YORKSHIRE TERRITORY—*Continued.*

Wardour Films, screened to the trade a film entitled "A Sheik of Araby." Most exhibitors who viewed the film were not impressed: indeed, some were quite unkind in their criticism. Only with some difficulty did the Wardour staff get it out from Leeds; but now, wherever it is shown, it is doing big (and in many instances record) business. The fame of the film has spread abroad rapidly, with the result that everybody (even those who previously were not interested) is now wanting to book it. So heavy are these inquiries and bookings that Bert Marshall, who has maintained all along that it was a box-office winner, has had to ask London for extra copies.

Ye Kinema Anglers!

The first off match of the Cinema Exchange Angling Club will be held at Ulleskelf next Wednesday. A motor coach will leave the top of Queen's (Cinema Exchange) Arcade at 10 a.m., the return fare being 3s. 6d. Will all members who intend going please hand in their names to the secretary (Mr. S. White) as early as possible. The match entrance fee is 2s. 6d., and prizes will be awarded.

Regent's Chief in Leeds.

Mr. H. A. Andrews, the new managing director of the Regent Film Company, was in Leeds last week, and with his Leeds manager, Mr. Wm. Leverton, must have been delighted with the reception accorded the Nazimova film, "Motherhood," and also the new series of football films for release in September. Mr. Andrews has secured for his next big offering a Capitol production, "Why Announce Your Marriage?" featuring Elaine Hammerstein.

Of Interest to Showmen.

A party of exhibitors were taken over from Leeds to Castleford by "chara" by Mr. H. A. Whincup last Tuesday to witness a matinee screening to the public, at the Picture House, of "The Man They Could Not Hang," the life story of the famous John Lee. The film, which has been showing all week, last Monday broke all records for the house, except—and by a very small margain—one other super-film. With special recital narrative this film is a fine showman's proposition.

From All Quarters.

Chaplin's "The Pilgrim" is keeping Mr. Ernest Tyler, of Pearl Films, very busy these days. There was a big trade show at the Majestic, and everybody was satisfied.

"Indian Love Lyrics," "Samson and Delilah," "Henry of Navarre" and "Young Lochinvar," not to mention Robey comedies, are things to be noted and watched from Mr. Ralph Hanbury, of Stoll Films.

For his trade show of the Harold Lloyd "Safety Last," Mr. Daniels, of the W. & F. Film Service, sent out an invitation card secured by a safety pin. A footnote said: "N.B.—For 'Safety First' when seeing 'Safety Last,' bring this safety pin with you—you may need it!"

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SCENE FROM "THE PILGRIM."

The Pilgrim.

Chaplin's latest comedy, a fascinating bit of screen fun that will keep any audience in roars of laughter.

RELEASED BY PEARL FILMS.

Length, 3,700 *feet.*

Release Date, *August* 27, 1923.

IT is in many ways a maturer Chaplin which we see in "The Pilgrim," the Chaplin picture which Mr. Tom Davies brought back from America for Pearl Films, and the comedy has a delightful, artistic finish which reveals how far the comedian has travelled since the days, say, of "Tillie's Punctured Romance." The huge gathering at the Kingsway Opera House last Friday saw a comedy that kept them in roars of laughter by its clever and humorous development of a single circumstance into a queer situation or series of situations, and, moreover, the effect was gained without the slightest resort to slapstick farce. It was a picture upon which has been spent not only careful thought, but diligent rehearsal: if this had not been so, the smoothness with which many of the scenes were acted would have lacked that care-freeness which characterised them.

Of course, it was the same old Chaplin in spite of the fact that the funny little swagger stick and the queer hat were not in evidence, but it was a Chaplin relying on other effects and principally upon himself. Only once did we see that funny turn upon one foot with the other leg horizontal; the rest of the fun was gained by some clever miming in logically developed situations.

The picture opens with a bather coming out from the stream to find his own clothes gone and a convict's garb left in their stead. Charlie, just escaped from prison, is the culprit, as is easily realised when in the next scene he is discovered walking up and down the railway platform in the black clothes and flat hat of a parson. His nervousness is excellently simulated, and when the eloping couple approach him that he may marry them the fun begins in real earnest. He bolts, and having successfully dodged bridegroom, irate father-in-law and police, he pricks blindly on the list of stations and finds himself later in Devil's Gluch on a Sunday morning when the chapel congregation is waiting for its new minister. Charlie accepts the position as a godsend, and into this section is packed some really tip-top comedy. His sermon on David and Goliath is not only funny but a real masterpiece of story-telling in mime. It is done, too, in a manner that should not offend the susceptibilities of any but the most rigid and unbending Plymouth Brother. The gathering at the trade show enjoyed this scene immensely, as the roars of laughter witnessed to. Thereafter it is a chapter of misadventures of many kinds, and the humour of the minister's efforts to cut the pudding covered with sauce, which turns out to be a round hat which a child has put over the pudding, beats all the stories of tough Christmas geese that were ever invented. The introduction of a former fellow-lag to his hostess as an old college chum lets him in for more trouble, and there is again a skilful and finished bit of acting in the way he rescues the deacon's stolen pocket-book by pretending to perform a conjuring trick. So situation follows situation until the end, when, having been arrested and taken to the border, he finds the other side of it has its perils no less than the hither side where he may be re-arrested. This is again another well-planned and delightfully acted scene.

One important point which must not miss emphasis is the way in which the story gets smoothly and clearly told with but little resort to the sub-title. Even in the sermon scene it is taken

Review of Ne

All About This

STEWART ROME HAS LEAD IN NEW ASTRA NATIONAL PICTURE.

Scenes from the new Astra National production "The Woman who Obeyed," recently completed by Sidney Morgan. Stewart Rome, Hilda Bayley and Peter Dear appear in this picture of domestic life.

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w Productions.

Week's Pictures.

for granted that everyone knows the actual story and the rest is conveyed to the beholder most clearly and cleverly.

Chaplin has made many new friends with his later vehicles, and these, as well as the delighters in slapstick of his earlier days, will heartily welcome this picture. Bookings are, we understand, already large, and there should be no doubt of the big success that awaits "The Pilgrim" when it reaches the halls. Chaplin is well supported by a cast that is thoroughly well chosen and adequate, and although the star is the big attraction, there is no sense of lack of skill anywhere, for it goes with a boisterous briskness from beginning to end.

The Tenth Symphony.

A picture of French origin skilfully directed and capably acted.

RELEASED BY GRANGER'S.

Length, 5,300 feet.

Release Date Not Yet Fixed.

THERE is about this French picture, directed, by the way, by Abel Gance, the producer of "J'Accuse," a refinement and delicacy of handling that invests it with a peculiar charm and places it in a category apart from the average film. This is due chiefly to two things: one, the fact that its director is not a slave to picture-making tradition; and secondly, that he has had the benefit of directing talented artistes, admirably cast for the rôles they had to undertake. Of the individual work of these artistes mention will be made later: it rests first to tell the story which the picture tells.

It opens with a scene which gives the beholder the impression that he has suddenly burst open a door and become the witness of the latter half of a tragedy. Emmy Lynn, who takes the part of Eve Dinant, is seen hiding her face with her hand, turning her back upon the room, and in her right hand is a smoking revolver. The area of the scene is widened, and there is seen a man bending over the dead body of a woman. Subtitles and further scenes tell the story thus far. John Ryce and his sister Vara, a clever pair of adventurers, have got Eve Dinant into their toils and have contrived to compromise her with the idea of blackmail. Finding Eve determined to break the intimacy forthwith, Vara has threatened exposure, and in the struggle Vara has been killed. John threatens to call the police unless Eve agrees to continue her life with him. At first she consents, but eventually buys him off with a large sum of money.

SCENE FROM "MATRI-MONEY."

A year later finds Eve married to the composer, Enric Damor, and the stepmother and friend of his daughter Claire. The husband knows nothing of Eve's past life. Claire has an elderly lover, rather a stupid old aristocrat, whom she dislikes, and when she meets a younger man who pays her attention she naturally responds to his wooing. She obtains her father's permission for her lover to visit the house, where Eve finds to her surprise and dismay that the lover is none other than John Ryce. She attempts to stop the marriage, and her efforts are misunderstood by her husband, who suspects that his wife is faithless to him and is wrecking his daughter's life. In sorrow—"the sorrow that either creates or destroys"—the composer turns to his music and composes a wonderful symphony, so wonderful that the wife considers it worthy to rank after Beethoven's Ninth.

Ryce, touched by the wonderful music, resolves to give Claire up and writes to her telling her this. The girl is heart-broken and, believing that another has taken her place, watches Ryce's house, to find to her horror that Eve is the first visitor. She returns to fetch a revolver, having divined the infamy of John. She arrives just at the right moment to save Eve, and John, feeling the game is up, shoots himself. Damor finds his suspicions groundless and once again takes his wife back to himself.

SCENES FROM "THE TENTH SYMPHONY."

Emmie Lynn and Severin Mars were seen in "The Tenth Symphony," the French picture shown by Granger's on Wednesday.

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REVIEW OF NEW PRODUCTIONS—*Continued*

These are but the bare bones of a story which, although it seems somewhat involved, is told with a wonderful lucidity, there being but one point where the beholder fails quite to grasp the story for the moment: a few more feet, however, and that point is quite clear. One touch which marks the artistic producer is that in the scene where Eve finds herself alone in her despair and misery. She buries her face in her arms on the pedestal of a semi-recumbent marble figure which has its face turned away from her as if unheeding. Very effective use is also made of figures passing at intervals beyond a half-opaque window. In these and in many other ways little touches are given which enhance the picture's value.

The acting of Emmy Lynn is wonderfully effective throughout, in moments of happiness no less than in the more poignant scenes. Severin Mars has the part of the rather detached composer to portray and suggests the pre-occupation of such a character with a typical aloofness. Mlle. Nizan, who takes the part of the daughter Claire, gives a very finished performance, and one seems to enter with her into her youthful joy at the first experience of love. Her artlessness and *joie de vivre* are almost infectious: and in the more dramatic parts she acts with an intensity that is in remarkable contrast, even though Emmy Lynn's acting somewhat overshadows her. Jean Toulout conveys the selfishness and evil of John Ryce without resort to facial tricks, relying merely upon forceful gesture.

The human interest of this picture should make it a successful booking for almost every class of hall, but it is undoubtedly among the better-class patron that its quiet strength and delicate handling will be most appreciated. In such halls it should have a very strong appeal.

Matri-money.

A brisk comedy drama that should go well anywhere.

RELEASED BY GOLDWYN.

Length, 5,600 *feet.*

Release Date, September, 1923.

THERE is a piquancy about this comedy that will attract many patrons, for it presents an aspect of life seldom dealt with in a manner that will commend itself to many people. The dependence of woman upon her husband is a social fact that sometimes galls the young wife unless the attitude of each partner is one of chumminess and perfect understanding. In this play this is dealt with very cleverly, the human appeal never being lost sight of, while the humour is well sustained. The sub-titles keep the picture on the brisk side, many of them being quite smart, little epigrams that one would delight to remember.

Fanny Daniels, a business girl, marries a rich young man, Clinton Ferris. To get her trousseau she borrows money from her employer, Claude Lambert, who is in love with her, leaving him in ignorance as to why she wants it. After marriage she is continually finding that she has to ask for money, and finally when her husband goes away on a business trip he leaves her an open cheque. When he is away her former employer writes demanding the return of the loan. She goes to see him, and suggests working for him to pay it off. He attempts to kiss her, and she stuns him with a telephone, fills up the cheque for the amount demanded and departs. The employer promptly pays the cheque in. Her husband returns unexpectedly, having had one of his cheques returned, and demands to know what her employer is to her that she pays him large sums of money. There is a quarrel, and the girl goes away to look for work. The husband, after a few days, determines to look her out and ask her to come back and share his money. He finds that she has gone with her employer to a house which he has been commissioned to decorate, and with which she has promised to help. Arrived there he attempts to murder the man, but is restrained, and the affair of the trousseau is explained. The lady who owns the house offers the wife the job on her own, which she accepts, and husband and wife make it up.

This picture has been skilfully produced, and the characters are real and thoroughly well acted. The difficulties between husband and wife enlist the sympathy of the beholder, but flashes of humour keep the picture on the lighter side. Settings are good, without being over-elaborate; lighting and photography excellent; a thoroughly attractive picture being the result.

Helene Chadwick lends to the character of the wife just the right touch of independence and interprets the many details of the part with skill and freshness, and with Gaston Glass is responsible for much of the picture's appeal. "Matri-money" is a suitable picture for any hall as it has an almost universal appeal.

The Three Ages.

Poor parody, with here and there a flash of comedy—A weak first vehicle for Margaret Leahy.

RELEASED BY F.B.O.

Length, 5,350 *feet.*

Release Date, July 6, 1923.

THE news that Margaret Leahy had returned to England and had brought with her the first film in which she appeared received its due prominence in the Press, especially in the journal under whose auspices the great British star competition was organised last year. The film was screened on Monday last at the Marble Arch, and is to continue, according to present arrangements, for a fortnight.

Frankly, it is not the sort of picture in which it was expected that Margaret Leahy would appear. It is a five-reel Buster Keaton comedy without the usual briskness of that comedian's vehicles, and Margaret Leahy is little more than a mere incident—a kind of lay figure around which Keaton cuts his serious-looking capers. Denied the wish to see the British actress in drama, a better and lighter type of comedy might have been chosen for her appearance. As it is, there is, to use a nautical phrase, "too much top-hamper," and Buster Keaton has to work mighty hard to get his effects. Even then he does not always meet with his usual success.

"The Three Ages" is an attempt to depict humorously the courtship of man and maid in the Stone Age, the Roman Empire period, and in modern times, and what purport to be similar experiences in the three ages are shown in chronological order. Then back the picture goes to the Stone Age, and so on, in groups of three until the end. The Stone Age and the Roman period are parodies, and poor parodies at that; the Stone Age period being after—and a long way after—the Heath Robinson tradition. Throughout Wallace Beery is the lover who wins by force Margaret Leahy, the object of his attentions; Buster Keaton the poor but worthy lover.

There are moments of bright surprises that are really amusing, but between them are long, rather dreary stretches of ineffective comedy that are boring in the extreme, and even the successful fooling fails to compensate for the waiting. Probably the best incident is the parody of Androcles and the lion, with Buster Keaton in Roman attire manicuring the lion's claws. It is in such incidents as these that the best of the picture is seen, but it takes a multitude of swallows to make a summer, and to be successful this standard of comedy should be maintained throughout.

Both the writer of the scenario and the director should be made to realise that this sort of comedy will not pull patrons over here, for the standard of its humour is, generally speaking, not above that of a mild charade. It is very unfortunate for Margaret Leahy that a better vehicle was not found for her.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

My American Wife.

A conventional love melodrama, with brilliant acting and lavish settings.

RELEASED BY FAMOUS-LASKY.

Length, Six Reels.

Release Date, December 14, 1923.

A MEXICAN race meeting—an unexpected winner—a beautiful and "sporty" lady owner—a rising young politician who has lost on the favourite—a wonderful supper party to celebrate her victory and his surrender to her charms—an insult—a blow—a challenge—a duel—foul play by an unseen desperado—hero wounded—nursed back to health by lady owner—plot to entrap desperado and his employer, a wily political grafter—great unmasking scene at latter's mansion—exit the grafter—field left open for hero, who makes a big speech in the Chamber and marries the "sporty" lady.

SCENE FROM "MY AMERICAN WIFE."

That, in bare outline, is the synopsis of the plot of "My American Wife," shown by Famous-Lasky this week. The manner of it is, in every way, superior to the matter, which is, as will have been seen, rather hackneyed and conventional. Stereotyped though the story is, however, the producer might have made more of it. "My American Wife" is said to be based on a plot which, presumably, has appeared in book form. But film producers play all sorts of tricks with published stories, and there is no reason why Sam Wood should have given everything away so completely as he went on.

For instance, the hero falls wounded in a duel, but the bullet that is extracted from his body proves to be much larger than one which could have been shot from the revolver used by his adversary. Some mystery might have been worked up in connection with the actual cause of the tragedy. But no—we have seen it all as it happened and nothing whatever is left either to the curiosity or the imagination. The only thing that remains to be shown is how the real villain will be run to earth and exposed. This part of the film is fairly interesting and offers a number of opportunities for tense and virile acting. The company engaged, in fact, was quite evidently capable of putting in far better work than this play required. "My American Wife" is to be commended chiefly on the score of its brilliant cast (which includes Gloria Swanson, Antonio Moreno, Eric Mayne and Josef Swickard) and its lavish settings. It is an ordinary love melodrama acted in luxurious surroundings.

For The Defence.

A mystery story in which hypnotism plays an important part—A good average production.

RELEASED BY GAUMONT.

Length, 5,140 feet.

Release Date, October 8, 1923.

ADAPTED from a play by Elmer Rice, "For the Defence" runs upon not unfamiliar lines, an element of mystery and hypnotism lending piquancy to the picture. This gains by the quiet villainy of Dr. Kasimir, played by Bertram Grassby, who was seen as the servant in "Drums of Destiny." The scheming charlatanism of the part makes it not a very likeable character, but the actor's interpretation remains consistently good.

Anne Woodstock, ambitious to succeed as a singer, loses her voice, and visits Dr. Kasimir, a nerve specialist, for treatment. She is on the eve of marrying Christopher Armstrong, a lawyer, who looks upon the specialist as a crook. Anne will not believe this, however, and she is the more pleased when Kasimir takes into his employ Jennie Dunn, a girl in whom she is interested. Under the pretence that he can obtain for Anne a good opportunity upon the operatic platform, Kasimir gets Anne to visit his house, and hypnotises her. Jennie Dunn has been ill-treated by Kasimir and dismissed, but she returns, to find Kasimir dead and Anne walking about hypnotised, and takes her home.

Then suspicion falls upon the girl for Kasimir's death and she is tried for murder. Here the story is so constructed as to throw suspicion on Anne as well, but she goes abroad. Learning, however, that the girl is in danger, she returns and confesses to the crime herself. In the end, however, it turns out that Kasimir's housekeeper has committed the crime out of jealousy.

Ethel Clayton takes the character of Anne Woodstock, and gives it its necessary emphasis without over-acting. Zasu Pitts makes the pathetic little servant girl, Jennie Dunn, an attractive study, and her acting is sincere although the part does not call for any great finesse. Exhibitors will find this picture an item worth their attention, for it holds interest, the acting is good, and the mystery is kept unsolved until the close.

This Way Out.

Ingenious effects in good average comedy.

RELEASED BY GAUMONT.

Length, Two Reels.

Release Date, October, 1923.

THIS Mermaid comedy opens in a novel and ingenious manner, the garments on the line moving as if possessing life and enacting a triangle story. Thereafter the picture tells the story of two men courting the same girl, but soon it gets lost in various inconsequentialities, but manages, nevertheless, to keep bright and amusing. It develops eventually into a burlesque of film projection, a picture being screened upside down, backwards—anyhow almost while the operator is snowed under a heap of film. "This Way Out" is a good average comedy suitable for almost any hall.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

A Friendly Husband.

Lupino Lane's new comedy, full of his well-known acrobatic tricks.

RELEASED BY FOX FILMS.
Length, 5,400 feet.
Release Date, November 27, 1923.

PRECEDED by some excellent selections by Paul Whiteman's clever orchestra, by a speech extolling the friendliness of the conductor and his performers in giving their services, and the presentation to him of a gold cigarette case, "A Friendly Husband," the comedy in which Lupino Lane is starred, had quite an unique preface, and the brief appearance of Lupino Lane after the screening was the signal for hearty applause, for Lupino Lane in the flesh is a comedian whose antics everybody heartily enjoys. It is something of a pity, therefore, that "A Friendly Husband" does not keep his talent exercised to the full throughout. The two reels or so of Lupino going hunting were amazingly good fun, and the winking of the owl and the comedian's return wink were very humorous indeed. In the last scenes, too, where he attacks the bandits and performs some marvellous acrobatic stunts, the fun goes briskly, but in the earlier part, in spite of the humorous gadgets of the cosy camp, he is not so successful. (This length is amusing without being outrageously funny.) This may have been due to the vulgarities of the rest of the family, who are really boresome. In these earlier scenes Lupino Lane is working under this big handicap of not too competent artistes supporting him.

The story is as follows: Amidst sweltering heat, a friendly husband, thinking of his wife Tootsie and the coolness of the countryside, decides on a camping holiday. Buying a novel, self-contained, labour-saving outfit, he attaches it to his car and drives homeward. Following a battle with his portmanteau, husband and wife prepare to leave, when a horde of relatives, headed by his mother-in-law, join the party and fill the car to overflowing. With the party camped in an ideal spot, he is peremptorily commanded to prepare food.

Inclined at first to resent his mother-in-law's attitude, he is won over by a kiss from his wife, and, unable to secure a seat to partake of the repast he decides to go hunting. His adventures are both amusing and tragic. Meanwhile, his mother-in-law and company vote friend husband's holiday to be the most enjoyable one they have ever had, until the arrival of a sheriff. Warning of the presence of Brutal Burt and his desperate gang of bandits, who are terrorising the countryside, puts the party to flight. In the absence of friend husband, the dutiful wife refuses to depart with her relatives, and, whilst anxiously searching the wood for her loved one, she is captured and carried off. Hearing shrieks, friend husband discovers the desperadoes and stalks them to their lair. By facial and bodily contortions he overpowers the sentinels and enters a cabin to come face to face with Brutal Burt. A rough handling is his immediate welcome, but, by many acrobatical and ludicrous escapades, friend husband finally emerges triumphant. Standing victorious on his prostrate foes, he is thus discovered by the sheriff and a posse, and is rewarded handsomely for the bandits' capture. Friend husband returns with his proud wife to the precincts of their camp, and, finding their relatives have departed, embrace and celebrate their new-found happiness.

It is a matter for speculation whether or not the best results are obtainable with this picture as a five-reel comedy. There could be no question of the success of the hunting scenes issued as a two-reel comedy, but longer comedies have recently been of such outstanding quality that "A Friendly Husband" suffers rather by comparison. This is a pity, as one would like to welcome most heartily an American film with such a laughter-maker as Lupino Lane in the lead, and undoubtedly those who have enjoyed his antics in revue will find those antics as recorded for the screen similarly entertaining.

Bavu.

Grim revolution story conceived and developed on melodramatic lines.

RELEASED BY EUROPEAN.
Length, Eight Reels.
Release Date, August 20, 1923.

THERE is in this picture of the outbreak of a revolution something of the atmosphere of a serial wherein people are continually hurrying to and fro, but with comparatively little result. There are set in contrast an idealist revolutionary and a self-seeking one, and the battle between their wits and their strength is the theme of the picture. Much of it is melodrama of a rather crude order, and all through until the very last all action takes place within doors or at night, making the general appearance very dark and at times confused. It

SCENE FROM "BAVU."

closes, however, in the snow of the steppes, and these scenes gain very much by contrast with those that have gone before.

The story opens with a mob, stirred to revolt, intent on robbing the palace of Prince Markoff. Bavu, the illiterate peasant leader, is for force always; Mischka, the more refined, is against extremes, and when Bavu has murdered a peasant and laid the crime at the door of the aristocrats, Mischka goes to the Markoff's palace to save the Princess Annia. Bavu gets the Markoff jewels, and, not really a patriot at heart, goes to Mischka for a passport to leave the country. Mischka, to save the Princess, tries to trick Bavu with a passport and wedding licence supposedly for Bavu, but really made out for himself. Illiterate Bavu can't read it, and is duped until he learns from a faithful sweetheart the meaning of the words on the passport. Then in the shadowy room with its secret doors and passages, its mysterious figures that come and go, Bavu and Mischka fight for liberty! Out in the inferno of mad intrigue swift moving figures run to sleighs outdoors and a terrific race over the white snow is started with Love in the lead and mystery bringing up the rear with ghostly demons of fear!

The acting honours go to Wallace Beery for his excellent portrayal of the character of the suspicious scheming Bavu. The rest of the company strike one as rather ill-cast—certainly none of them except Beery suggest the Muscovite. Forrest Stanley is too round-faced and English looking to suggest the Russian, and Estelle Taylor is also. By the way, when she set to work to release the recently walled-up prisoner, the marks on the wall suggested that the walling up had been done years ago, for the trowel was bent and the wall marked dead white, and not the dull grey of wet plaster.

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REVIEW OF NEW PRODUCTIONS—*Continued.*

For lovers of melodrama a little on the excessive side, this picture will be found satisfying, but the more exacting may not accord it the highest praise. The fire scenes and sense of hurry are in their way quite compelling, and the acting, with a real star cast, good. It is the non-Russian appearance that leaves one unsatisfied.

The First Degree.

A real showman's picture from European.

RELEASED BY EUROPEAN.

Length, Five Reels.

Release Date, November 26, 1923.

IN "The First Degree" the European Motion Picture Co. have a film that, looked at from any point of view, possesses a very high entertainment value. The star, Frank Mayo, gives a performance that puts him at once in the very front rank of screen performers. The theme of the story, while not being actually original, is unusual and excellently interpreted by all the cast, while the direction, photography and technique generally are beyond all criticism. The story, briefly, is as follows: The Grand Jury in a country community sitting on a case of sheep stealing calls Sam Bass, a local tenant farmer, to testify against the accused man. Bass, his mind full of the murder he has committed two nights previously, believes the bailiff's summons is the prelude to his arrest, and the idea obsesses him to such an extent that, confronted by the uncompromising faces of the Jury, he tells his story . . . how, many years before, having incurred the enmity of his half-brother, the latter "framed up" a bank robbery to make it appear that he, Bass, was the thief. He was convicted and sentenced to a year's imprisonment. Later, his sentence served, he studied law, and in a township far from the scene of his disgrace was the favoured candidate for the post of county prosecutor, when his brother again turned up and, having blackmailed him, divulged his jail record. He was run out of the town on a cattle-truck and, arriving at the village where he now is, started life anew. He has prospered, and his sweetheart, who has been true to him through all adversity, is due on this very day to rejoin him. The night before last, however, at the height of a raging storm, Will again confronted him in his farmhouse, demanded more hush-money, and taunted him with his record. Bass, goaded beyond endurance at his threat and seeing his life tumbling to pieces about him, struck his brother, and in the fight that ensued accidentally killed him. As he finishes his story the sheriff brings in the prisoner. It is Will, who was merely stunned in the fight, and recovering, was later discovered attempting to steal his brother's sheep and taken into custody. The Jury, who knew nothing of Bass's story before they heard it from his own lips, in the face of the brothers' attitude to each other, believe him, and Will is sent the way of thieves and blackmailers, while Sam Bass finds his reward in the arrival of Mary, his faithful sweetheart, and in the friendship of the village community. Such is an outline of the story, but the splendid performance of Frank Mayo stands out in strong relief even against the background of an excellent support headed by Phil. McCullaugh, who gives an excellent interpretation of a worthless ne'er-do-well, and Sylvia Breamer, who sustains her part as Mary very adequately. Mayo's performance as a remorse-stricken murderer is one that is not likely to be easily forgotten by the onlooker and if for no other attraction than this "The First Degree" is a picture that no exhibitor should hesitate to book forthwith.

The Power of a Lie.

A well-constructed story interestingly told.

RELEASED BY EUROPEAN.

Length, 4,711 *feet.*

Release Date, November 19, 1923.

DR. JOHAN BOJER is a Norwegian playwright whom the highbrows applaud, and it is quite a good story of his that has been filmed and presented by European Motion Pictures. It does not strike one, as so many films do, as being makeshift in its construction, and some consistently good acting and stylish interiors help to put the picture over pictorially in an attractive manner. The photography is good and the general result is a program picture of more than average merit, which exhibitors should find both useful and satisfying.

John Hammond, although advised by his cold-blooded, aristocratic wife, Joan, not to help the drunken and wasteful fiancé of his sister, Betty Hammond, likes the young fellow, Richard Burton, and determines to help him secretly—so he endorses Burton's note for ten thousand dollars to help him start an architectural business of his own. Burton expects by success and hard work to regain the favour of Betty Hammond, who has concurred with her sister-in-law's wish and broken her engagement with him. Hammond, questioned about the financial favour by his wife, tells a "lie of evasion." From that lie grows more lies, more evasions, bitter words, public denunciations, a society scandal, the death of a prominent society clubman, until the great dragon of deceit draws the cowed figures in the drama into a courtroom where they are the protagonists in a fight over something that grew out of—nothing!

David Torrance acts the restrained John Hammond with dignity, and Earl Metcalf, as Richard Burton, does well. Indeed, there is no fault to find with any of the acting from greatest to least, and this is a great factor in making for the picture's success.

PUBLICITY PAYS.

A Lesson From Brighton.

DURING the four days of the Brighton Carnival more than a quarter of a million people entered the town, and, according to the Mayor, spent £50,000 above the normal expenditure of visitors and residents. These great results were due to an exhaustive publicity campaign which covered the whole of the Kingdom, and included Paris. Before the Carnival week every newspaper in the country, daily, weekly, and the sectional Press, received interesting news items of the arrangements, specially written articles, and every Press photographic and kinematographic agency, including Pathé, Gaumont, and the Topical Budget, were provided with the minutest details to enable them to secure the best picture results. Special opportunities were provided for Spectrum Films, which have just completed a series of pictures in colour in Spain, to secure a colour picture of the Carnival, which will be seen at a trade show to be given in London shortly.

W. G. Faulkner had entire control of all the publicity and Press arrangements, with the result that the publicity secured by Brighton ran into hundreds of columns in newspapers all over the country, in addition to nearly four hundred pictures of the Carnival published in newspapers all over the Kingdom.

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A MEETING of the Cinematograph Trade Council was held at the offices of the Kinematograph Renters' Society, 33, Soho Square, on June 11, 1923. The following were present: Messrs. W. N. Blake, A. Cunningham, S. Rowson, Ernest W. P. Peall, J. Brooke Wilkinson, C. G. Fox, Colonel A. C. Bromhead, Messrs. A. Lever, H. J. Boam, Major A. J. Gale, O.B.E., J.P., Messrs. W. Gavazzi King, W. R. Fuller.

Election of a Chairman.

In accordance with a resolution passed at the last meeting, the appointment of a chairman who should be someone interested in the trade not intimately connected with either of the Associations was further considered. Mr. S. Rowson proposed, and Mr. Gavazzi King seconded, that a small committee be appointed to inquire into this matter and report to the next meeting, which was carried unanimously.

On the motion of Mr. J. Brooke Wilkinson, seconded by Mr. E. W. P. Peall, it was resolved:

> That the committee should be composed of the chairmen of the three Associations.

Major Gale was asked to continue in the chair in the meantime.

Finance.

It was reported that the C.E.A. was willing to contribute £50, and also the K.R.S. a similar amount, and that the Incorporated Association of Kinematograph Manufacturers would be able to reply to the formal request that had been made after their next Council meeting.

The appointment of three trustees in accordance with the constitution was deferred until the next meeting.

Consideration of Deputies.

Discussion arose whether the appointment of a representative of the Association was personal or whether a deputy could be sent in his place.

It was agreed that each Association should elect three deputies, who could be called upon to take the place of any representatives who were unable to attend. A stipulation, however, was made that deputies should be principals, so that no difficulty would arise in the future as to the power of those present at any meeting to enter upon any course of action.

Provident Fund Sub-Committee In terim Report.

The following interim report from the Provident Fund Sub-Committee was duly received:

> Your sub-committee had considered the establishment of inauguration of a Trade Benevolent or Provident Fund, and is going into the question in detail to ascertain the workings of similar funds in other industries. In view of the fact that the chairman of the sub-committee, Mr. R. C. Bromhead, had unexpectedly had to leave for New York, your sub-committee craves the indulgence of the Council and asks that the matter shall be referred to the next meeting for consideration, when a full report will be presented, by which time the chairman will have returned from the States.
>
> (Signed) REG. C. BROMHEAD.
> ERNEST W. P. PEALL.
> J. BROOKE WILKINSON.

Mr. Brooke Wilkinson said they had quite a lot of matter put forward which they had considered at meetings, but in the absence of Mr. R. C. Bromhead they thought it would be wise and courteous to allow the matter to stand over until the next meeting, when they could let them have a very full report. The matter was accordingly adjourned until the next meeting.

PUBLICITY SUB-COMMITTEE'S REPORT.

The Publicity Sub-Committee submitted the following report:

We have held several meetings and have given much consideration to the problem referred to us. At our first meeting we decided to consult a number of the leading publicity directors connected with various film renting firms, a step which proved

Cinematograph

Report of Public

SCHEME FOR IMPROVEMENT

EXHIBITORS

of the utmost value, since it led to the proposal and examination of a large number of schemes—some valuable, others outside our scope—for benefiting the industry. Most of these have been taken into account in the following report, but we feel our acknowledgments should be made here and now to Messrs. Martin (Famous-Lasky), Brade (Stoll), Dearing (Gaumont), and Gilbert (Ideal) for their invaluable suggestions.

The hope of the Council in appointing our sub-committee was unquestionably that we might find means for improving the present economic position of the industry as a whole. This hope might conceivably have been realised by attempting to improve the position of the manufacturer and renter, trusting to an improvement of the exhibitor's position, which would follow. We felt, however, that the main improvement could only come from an increased appreciation of films by the public, and that, as the exhibitor alone is in constant relation with the public, it could only be by a direct attempt to improve those relations that the exhibitor would benefit, and that ultimately every other section of the industry would, and must, share in such benefits. We have, therefore, practically devoted our attention to the consideration of schemes for the improvement of the relations between the exhibitor and public.

The Lay Press.

The first and, in our opinion, the most important question before us was the attitude of the lay Press in general towards films. We are unanimous in feeling that, having regard to the importance of films as a social and educational factor in the daily life of the people, the large numbers who find in kinemas their principal recreation, the extent of the industry as a consumer of labour, and the amount of capital invested in it, it is beyond question that films do not get one tithe of the space in the news columns of the lay Press they are entitled to. Added to and apart from, the foregoing is the large amount of money regularly spent by the trade in the advertisement columns of the lay Press, which alone might suggest that the editors and proprietors of these journals do not yet realise that if they cultivated the trade more assiduously they would be providing their reading public with a valuable news feature, and they would make it possible for the film advertisers to buy more space. It appeared to us, therefore, that an attempt ought at once to be made to tie up the trade and lay Press more closely. For this purpose we recommend:

(i.) Each branch of the C.E.A. should, directly or through a sub-committee specially appointed, approach all the newspapers circulating in their district, and urge them to devote a column or more at least once every week to film matters.

(ii.) As far as possible the film news should be under the management of an individual member of the editorial staff, and to be known as the "film editor."

(iii.) Exhibitors should be urged to keep the film editors in their district supplied with press matter touching the

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Trade Council

ity Sub-Committee

OF RELATIONS BETWEEN AND PUBLIC.

films to be shown by them. Such press matter should be circulated about two weeks before playing.

(v.) The K.R.S. should similarly urge upon renters to supply press matter connected with all the films released by them to the exhibitor, to the C.E.A. branches, and to the film editors.

We attach great importance to the foregoing scheme, which we believe will rectify the present anomalous position of the kinema in relation to the theatre. In view of the greater popularity of the kinema we cannot be content with a subordinate position in the Press.

Advertising the Trade.

Our attention was directed to two principal methods of advertising the trade to the public. The first is by means of posters on hoardings throughout the country. Such posters might advertise, and could scarcely do more, the importance of films. We rejected any such scheme on the score of costliness.

The second scheme consists in the buying of space in the lay Press to publish readable articles by well-known public men on different aspects of the film industry. We believe such a scheme, though costly, would be very effective, and as soon as the problem of finance was solved we would be willing to elaborate this scheme, if the Council so desired. No more direct means of appealing to the masses from whom the "fans" are drawn could be devised.

Special Film Supplement.

No newspaper is at present recognised throughout the country as supplying authoritative film news. We feel that much would be gained if a paper, preferably a Sunday paper, could be induced to include a special film supplement on the lines of the *Sunday Morning Telegraph* in New York. It would provide a medium to which all who are either concerned or interested in films as artistes, producers, or capitalists could contribute valuable items for the information of the public and film editors throughout the country. We believe that an important Sunday paper might be induced to take the scheme up if the support of the trade could be guaranteed.

A Film Congress.

Our attention was also drawn to the absence of occasions on which the industry, regarded as a single entity, has made an appearance before the public. Our industry is the object of lavish praise or extravagant attack, but the protagonists have never met on a public platform (except possibly at virtual debating societies). We believe that great advantage would result to the industry if, from time to time, a Congress were organised at which representative men in the industry and leaders of thought outside might meet and exchange views on questions touching the industry. Such a Congress would obtain wide notice in the Press, and so appeal to a very wide audience.

Posters.

The attention of the committee has been drawn to the allegation that the use of posters is restricted by reason of the present price. This matter has been the subject of discussion for some time past at joint meetings of renters and exhibitors, and we have reason for the belief that it is a subject outside the province of the C.T.C. We content ourselves with the expression of our opinion that the larger the employment of posters, the more will the industry as a whole be benefited.

The foregoing proposals by no means exhaust the possibilities of advertising the industry to the public. Their great merit is that they are relatively modest in the financial obligations they would impose on the industry. All that would be necessary to give effect to them would be the appointment of a permanent official, who would be advised by a committee of about six members of the trade. Besides the duties involved in giving effect to any of the proposals here made, such an official would be responsible for watching the Press of the country and the proceedings in Parliament, the proposals and activities of Government departments and public bodies throughout the country, and immediately and effectively taking advantage by letter, article, or otherwise of any opportunity that may arise for defending or explaining the attitude of the industry upon any question. Such an organisation might be started at a cost of nearly £2,000 a year, which is probably less than one ten-thousandth part of the payments by the public to the kinemas. To raise such a sum should present no difficulty.

(Signed) W. N. BLAKE.
A. C. BROMHEAD.
S. ROWSON.

Colonel A. C. Bromhead moved: "That the report be received."

Major A. J. Gale congratulated the authors of the report upon the excellent document they had produced, which he had read with great interest, and which afforded evidence already that if they could tackle that problem further the Trade Council would serve a useful purpose.

Mr. Gavazzi King said the four recommendations appeared to him to be excellent in their scope and intention, but it seemed to him that the need was for an organisation to supply the necessary editorial material.

Problems of each Section.

Colonel Bromhead said it would be quite possible to get each society to provide articles written at its own expense dealing with problems of each section of the trade, with the underlying uplift tendency from the right angle.

Mr. Lever asked whether the services of some of the people mentioned in the report could not be secured. Mr. Rowson replied that he was sure they would co-operate, but that was not the way to make the scheme a success. Anything which would increase exhibitors' receipts by one per cent. would mean at least £200,000 more to the industry. That was what it really came to. He was quite sure in the early stages they would find it difficult to raise any sum, but if it could be claimed and proved that an expenditure of £2,000 would bring £50,000, then there would be no difficulty in getting £10,000. On the other hand, they could not ask for the expenditure of any very large sum of money at that stage.

Major Gale said he thought this matter might be helped materially forward by submitting that report to the respective Associations, and for the question of finance further to be considered there. He did not think there would be any very great difficulty if members in the trade could see the value they would receive for any money so contributed.

Colonel Bromhead said the report was wrapped up with the question of finance, and they should endeavour to arrive at some basis to include every kind of organisation and business in the film trade.

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CINEMATOGRAPH TRADE COUNCIL—*Continued.*

Preliminary Publicity.

Mr. J. Brooke Wilkinson said that a society he knew made a levy on their members according to the number of employees for a general publicity campaign, and in that way everyone benefited in proportion to the size of his business.

On the motion of Colonel Bromhead, seconded by Mr. Gavazzi King, it was resolved to ask the Publicity Sub-Committee to present a further report on the subject of finance.

Mr. Gavazzi King moved:

That the Publicity Committee be asked in the meantime to continue their work on the lines indicated in the report, and to put any notices in the papers that they thought fit.

Colonel Bromhead seconded the resolution, which was carried unanimously, and further suggested that the hon. secretary should deal with the preliminary publicity, which was agreed.

The report was received.

Ways and Means.

Mr. H. J. Boam proposed that a Ways and Means Committee be formed to deal with the whole propaganda of the Council, and also to deal with the raising of money for all matters appertaining thereto.

Mr. Lever seconded the resolution, which was carried.

It was agreed that the committee should consist of five members, with the chairman *ex-officio*.

The following were appointed: Colonel Bromhead, Major Gale, Messrs. Rowson, Boam, and Gavazzi King.

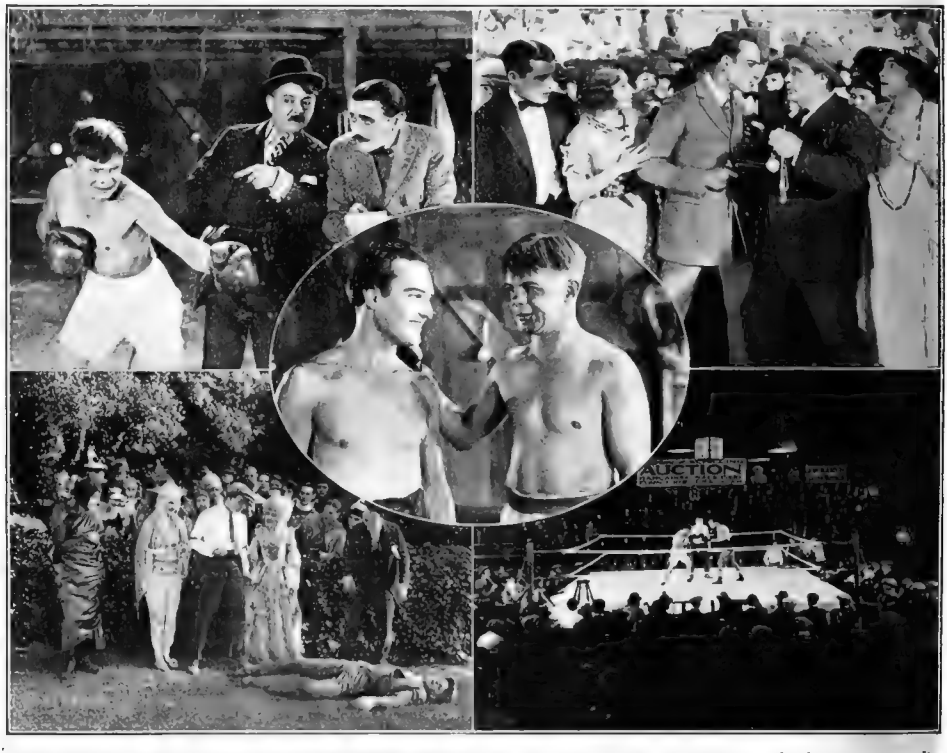
Film Congress.

Mr. S. Rowson said there had never been a Film Congress on the same lines as American Congresses. There they had Congresses of all people who were not necessarily exhibitors who were spending four days in discussion of problems of trade.

Next Meeting.

The next meeting was fixed to be held at the offices of the Incorporated Association of Kinematograph Manufacturers on July 9 at 5 p.m.

A PROMISING RING PICTURE SERIES.



Wardour's are expecting big things from their "Fighting Blood" pictures, a series of films each with a good ring scene as its central incident. A trade show of representative items is to be held at the London Pavilion next Friday afternoon at 3 p.m.

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The First Richard Oswald and Conrad Veidt Film

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THE LIFE ROMANCE OF THE FAMOUS VIOLINIST. A BEAUTIFUL AND POETIC STORY. STARRING CONRAD VEIDT— GERMANY'S GREATEST ACTOR

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A Sparkling Comedy of
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A Dramatic Story of

THE STO

An old German Peasant
Klein Rogge, who played

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The Story of the Love of a
that beautiful actress,

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the Days of Queen Anne,
Produced by Ludwig Berger.

LADY MILFORD

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NERIDERS

Legend, starring Rudolf
lead in "Dr. MABUSE."

ANDS

Village Maiden, starring
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Maciste and Convict No. 51.

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rts. Renters and Exhibitors who have handled to a tee the exact value of this statement. They will sell on sight

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Maciste and the Silver King's Daughter.
Maciste and the Chinese Bowl.

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BY ALL THE CRITICS

BLUEBEARD JUNIOR

A Smile-a-Minute Comedy featuring

MARY ANDERSON.

"THE KINEMATOGRAPH WEEKLY."
June 21, 1923. **Page 66.**

It is Clean, Wholesome, Genuine Comedy with **more laugh to the foot than many greatly exploited comedies have to a reel,** it also possesses a certain topical interest. Better first-class comedy work is rarely seen on the screen. Suitability:—**This feature will please any class of audience.** A brilliant comedy brilliantly played. A laugh a minute.

"THE BIOSCOPE."
June 21, 1923. **Page 61.**

Here is a splendid little comedy which again emphasises the fact that artistic quality does not necessarily depend upon quantity of material outlay, and that **a cleverly made picture of quite unassuming proportions may often be far more truly entertaining than an elaborate "super production."** Suitability:—Practically any audience . . . **100% entertainment.**

"THE CINEMA."
June 21, 1923. **Page 6.**

The plot . . . is **distinctly of the sort which goes with any audience,** and the sub-titles are helpful. This **very amusing farcical comedy, excellently acted,** recalls reminiscences of a play which, ages ago, ran with considerable success at the Criterion Theatre.

"THE FILM RENTER,"
June 23, 1923, **Page 51**

. . . Leaves an audience with its risible faculties satisfactorily tickled . . . A very good example of comedy drama at its best. It should prove **a safe booking feature at most halls.**

"THE DAILY MAIL," **June 19, 1923.**

At this time, when so many people are faced by the Housing Problem, "Bluebeard Junior," a new Walker Picture, is **Topical.** What in real life would be a tragedy is made **the merriest of farces on the screen.**

"It's a World-Wide Feature"

WALKER'S PICTURES (1918) LTD.,
Distributors of "World-Wide Features"

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"THE FILM SENSATION OF THE AGE."

ORIENT FILMS Ltd.,

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TWO THOUSAND GUINEAS PRIZE FILM!

THIS TREMENDOUS SUM IS OFFERED IN PRIZES FOR THE END OF THE STORY.

TWO THOUSAND GUINEAS MUST BE WON!
THERE ARE PRIZES FOR EVERY DISTRICT!
ONLY ONE PERSON KNOWS THE END OF THE STORY!
EVERYONE STANDS AN EQUAL CHANCE OF SUCCESS!

Our grateful acknowledgments are due to Sam Harris, Esq., Managing Editor of "The Cinema," for personally sealing the case containing the actual end of the story, and for consenting to act as judge of the efforts submitted.

No Live Exhibitor can afford to miss this

STUPENDOUS ATTRACTION.

FOR EARLY RELEASE.

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REGENT FILM CO., Ltd.

have pleasure in announcing

PROVINCIAL TRADE SHOW DATES

for Selznick's

WHY ANNOUNCE

YOUR MARRIAGE?

It's Saucy, It's Nice, It's Interesting without doubt, and

It's Elaine Hammerstein's best.

BIRMINGHAM
Friday June 29, New Street Picture House, 11 a.m.

CARDIFF
Tuesday July 3, Cinema Exchange, 12-15 noon.

BRISTOL
Sunday July 8, Palace Theatre, Baldwin Street, 3 p.m.

LEEDS
Tuesday July 10, Cinema Exchange, 10-40 a.m.

SHEFFIELD
Wednesday July 11, Cinema House, 11 a.m.

NOTTINGHAM
Friday, July 13, Lounge Theatre, 11 a.m.

MANCHESTER
Wednesday, July 18, Deansgate Picture House, 11 a.m.

LIVERPOOL
Friday, July 20, Futurist Pic. House, Lime St. 11 a.m.

NEWCASTLE-ON-TYNE
Wednesday, July 25, Pic. House, Grey St, 11-15 a.m.

GLASGOW
Friday, Aug. 3, La Scala Picture House, 11 a.m.

Be Sure to see this one PLEASE: IT'S GOOD!

Next Picture for Trade Show is "THE FIGHTING COWARD"
Wm. B. Davidson, Chas. Gerrard and Maurice Costello.

All enquiries to—

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Bristol Campaign Against Outside Halls

Resolution in Favour of Penalty Clause.

From our Bristol Correspondent.

THE question of what action should be taken to counteract the competition of theatres and outside halls where film shows are held occupied most of the time at the meeting of the Bristol and West of England Branch of the C.E.A., which was held at the Bristol Chamber of Commerce on June 19.

Local Theatres Showing Films.

At the outset the secretary presented the report of a committee specially appointed to deal with the case of a local theatre which had started showing films. In the course of his report, Mr. Webber said the committee had found that the position was such that they could do nothing in the matter, as the theatre in question still held its kinematograph licence, which was not given up when its music and singing licence was surrendered as a condition of a dramatic licence being granted. Mr. Webber said a kinematograph licence was not necessary when premises were only used for showing films for not more than six days in any one year. The only question was as to whether they could show pictures with music. While a kinematograph licence does not authorise musical accompaniments, a music licence is not necessary where music is subsidiary to the picture; that meant that while they could have music to accompany the picture, they could not have any music outside the picture, not even the national anthem. He had consulted the general secretary on the matter, and also with reference to a case in London in which the point had been decided. His reply was that a decision in such a case depends a good deal upon the circumstances; it would be necessary to prove that no music outside the film was played. The report was adopted.

Local or National?

The Chairman, George Rees, who had attended the Margate Conference, said that a matter of importance was brought up at the General Council meeting by Mr. Harcourt, the Plymouth delegate. This was the showing of films in theatres and outside halls, and he (Mr. Rees) suggested that where a renting firm took a film to a theatre all the members of the C.E.A. should boycott that firm; but it was thought that the time was not ripe for such action, and the matter was referred to the Standing Joint Committee. Mr. Rees said this committee was composed of renters as well as exhibitors, and he was afraid that they would not get much relief. He thought that meeting should frame a strong resolution to the General Council. In his opinion the matter was a national more than a local one; a local Association stood as a little body, and a branch ban would not affect a big renter to the same extent as if it was made a national matter. This was a question which was going to affect the trade more in the future than it had in the past. What they wanted was loyalty amongst members; that was the essence of the whole thing. But he thought that if it were possible they should have a penalty clause to make members keep to the terms of a resolution. Exhibitors might be very good fellows, but that did not stand for anything in the face of competition, and he thought that compulsion was the only way.

Resolution for Penalty Clause.

Mr. Rees said he thought that the action of the renters in showing films at such halls was sucking the life-blood of exhibitors. He asked them to pass a strong resolution, which should be brought before the Standing Joint Committee. Let the Bristol Branch show that the matter was not going to be taken lying down; they would have the support of Plymouth, Birmingham, and other branches. If they could only set the ball rolling they would create the feeling that something should be done.

The resolution, which was proposed by F. G. W. Chamberlain and seconded by S. H. Justin, was to the effect that the matter of films in theatres should be considered nationally, and that any member breaking away from the terms of a resolution should be penalised in some form or another.

FILM OPPORTUNITIES IN SWEDEN.

THE Department of Overseas Trade has just issued a report on the economic, commercial and industrial situation in Sweden, written by the commercial secretary to H.M. Legation, Stockholm. We extract from the report the section relating to the kinematograph industry:

"The kinematograph industry has made great progress in Sweden, and the picture theatre is becoming an increasingly popular medium for the entertainment and education of the public. There are in Sweden about 800 theatres, each with a seating capacity of 250 and upwards. Of this number, about 80 are located in Stockholm alone. In addition, there are about 15 renting firms which lent films to kinema theatres. The largest kinematograph film-producing concern in Sweden is the A/B Svensk Filmindustri, which enlarged its scope last autumn by absorbing the Skandinaviska Filmcentral. It is unsatisfactory to observe that, in spite of the excellence of British films and their growing reputation abroad, the proportion shown in Sweden is deplorably small, amounting in 1921 to only one ton out of a total import of about 26 tons. This is all the more surprising in view of the fact that the reading of English literature has become universally popular in Sweden, and it is certain that a greater demand for British films could be created if producers and exporters would only take the trouble to visit Stockholm for the purpose of sounding the market and testing possibilities. Furthermore, educational films are becoming very popular, largely owing to the great importance which is attached in this country to seizing up-to-date means of improving the minds of scholars and students. In this department also British films play a negligible part, only three being listed in a recently published pamphlet, compared with 223 Swedish, 116 American, 74 German and 47 French. Yet the Swedes would like nothing better than to be made acquainted with various aspects of British social life. Swedish audiences prefer, as a rule, films portraying sensational incidents, and if pictures fulfilling these conditions were offered on reasonable terms, it is certain that greater sales of British productions could be effected."

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Trade Movements in the Midlands.

Trade Easing Off—In School and University—Three Brum Schemes—A Stoll Quartette—Gaumont News—A First National Experiment.

By our Birmingham Correspondent.

THE late arrival of real summer weather gave exhibitors hopes of a fair mid-year season, but from reports I gathered last week-end, the unfavourable conditions of the past month have not proved so financially beneficial as they did in pre-war days. Returns from the Labour Exchanges in the Midlands show that in many industries trade is steadily declining. That this is so is corroborated by the diminishing bank returns for the month. Throughout the Midlands the ranks of the unemployed and short-time workers are growing week by week.

In School and University.

The Birmingham Rotary Club have taken the initiative in several movements which have proved highly beneficial to the public generally. The Education Committee have so far been very lukewarm in regard to introducing films as an educative agency, but it would surprise me if, following the address by Mr. C. R. Buckle, of London, to the members of the Rotary Club, that organisation of business men did not revive the controversy. Mr. Buckle, who was formerly a shcoolmaster emphasised the use of films in illustrating school and university courses, and as a means of recording scientific phenomena

Another Wedding.

Yet another trade wedding has to be recorded. Last week Mr. T. E. Gathercole, the popular manager of the palatial Oak Kinema, Selly Oak, was married to Miss Dorothy Hawkins, a member of his staff. Prior to the opening of the Oak a few months ago Mr. Gathercole had charge of the Picturedrome, Selly Oak, which out-of-date hall was only kept open until its successor was ready to open its doors.

Three Birmingham Schemes.

At least three Birmingham kinemas are now in course of erection. The Reconstructed Pringle's Palace, Gooch Street, is rapidly approaching completion, while operations are proceeding apace in connection with the Delecia, Gosta Green, and the West End Kinema in the centre of the city. Curzon Hall, which stands on the site of the last-named hall, is now being demolished. Here it was that Mr. Walter Jeffs, the Midland pioneer, gave the citizens their first films in the form of topicals "shot" by himself.

A Stoll Quartette.

Mr. Claude Solomon, of Stoll's, asks exhibitors to make a special note of his trade shows of "The Indian Love Lyrics" and "Samson and Delilah." The presentation of the former at New Street P.H. on July 13, will be on a large scale, an augmented orchestra and vocalist having been engaged. A week later, at the same theatre, "Samson and Delilah," the adaptation of the famous opera, will await exhibitors. The latest Matheson Lang feature, "The Wandering Jew," has been eagerly snapped up by the leading halls, while that production and also "The Mystery of Dr. Fu Manchu" series are booked up solidly throughout the territory. Finally, Mr. Solomon is offering for immediate release Stoll's remarkable exclusive, "The Eruption of Mount Etna."

Gaumont News.

To make the personal acquaintance of every exhibitor in the Midlands is a big task, but that is the ambition of Mr. Sheridan, who came to Birmingham two months ago to look after the interests of the Gaumont Company. As time permits he intends to fulfil that task. At the moment he is extremely busy satisfying the requirements of exhibitors in regard to that wonderful feature "Love, Life and Laughter." Rarely has competition for dates been as keen as it has in connection with this production. He issues a preliminary notice that his next important offering, "Fires of Fate," the British production, featuring Wanda Hawley and Stewart Rome, will be screened to the trade next month.

A First National Experiment.

The experiment of Mr. Ernest Reed in holding weekly trade shows of First National ordinary features in the private theatre at the company's Midland headquarters, 1-5, Hill Street, Birmingham, has proved fairly satisfactory. Still, Mr. Reed readily admits that he would like to see still more exhibitors at these Sunday evening and Monday shows. He is doing well with his latest trio, "What a Wife Learned," "Scars of Jealousy," and "Stranger Than Fiction."

Renters' Briefs.

The trade show of the new Chaplin comedy, "The Pilgrim," afforded Mr. Mortimer Dent, of Pearl Films, an opportunity of seeing many exhibitors who know the drawing powers of all Chaplin films. This has been secured by P.C.T., and will have a fortnight's run at that company's Birmingham house commencing September 3.

Mr. Bertram Wilson (Walturdaw's) has just returned from an extended visit to the Nottingham and Derby area. A profitable journey it has proved too, for, in his own language, it has produced "a budget of contracts." On Wednesday next Birmingham and district exhibitors will be invited to a special presentation of "Catherine the Great."

Mr. E. Lorton (Wardour's) will shortly commence trade shows of the series of two reelers entitled, "Fighting Bloods." He is doing well with both "Quicksands" (Helen Chadwick) and "The Sheik of Araby" (Violet Hemming).

Mr. George Maigels (F.B.O.) is now open for bookings on the Edwin Carewe all-star cast production, "I am the Law."

Victory Motion Pictures, of Holloway Head, have secured new premises in Hill Street, Birmingham.

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NEWS AND NOTES FROM NEWCASTLE.

(From our own Correspondent.)

THE question of eye-strain as the result of children attending kinemas is one that crops up periodically. This was discussed by the Gateshead Education Committee at their meeting last week, their attention having been directed to it by the Schools Medical Officer in his annual report. The Primary Education Sub-Committee, with regard to picture halls and eye strain, recommended that the licensing justices be approached on the matter, with the request that such action might be taken as they thought necessary. Miss Tooke, chairwoman of the Sub-Committee, who is also a magistrate, stated that she had a copy of the justices' rules, and these stated that no children should be allowed to view an exhibition of pictures within a distance of fifteen feet. That was what the Sub-Committee was recommending. The trouble was that the rule only applied to children's performances and, if they went with their parents children could sit anywhere. The Committee should ask the justices to alter that and make the rule apply to all performances. Miss Dunn, the teachers' representative on the Education Committee, remarked that it had been alleged that many of the halls in Gateshead had been wrongly constructed. In the end the Education Committee decided to refer the matter to the licensing justices.

At the meeting of the Northern Branch of the C.E.A., held on the following day, the secretary, Mr. Alfred Smith, drew the attention of the members to this discussion and pointed out that the question of children and eye-strain was discussed with the Gateshead justices when they were visited by Mr. Norman Hart some time ago, and it was a question that was likely to become more prominent in the future. His suggestion to the members of the branch was that the industry generally should watch carefully whatever developments were likely to take place in respect to this question.

Fire and Film Transport.

It will be remembered that some time ago, while films were in course of transit in the Durham area on a motor lorry, a fire broke out and a considerable amount of damage was done to the films. There was an echo of this at the Northern Branch of the C.E.A. meeting, when it was intimated that Mr. Gavazzi King, the general secretary of the Association, had issued a circular advising exhibitors to safeguard themselves against loss of that character. Mr. Smith, the branch secretary, intimated to the members that he had been informed by the general secretary that the claims for damages that had been lodged by renting houses against the exhibitors who were using the motor lorry for the transport of the films were to be arbitrated upon. Mr. King also asked for full particulars from the exhibitors involved at an early date so that there might be no excuse for putting into effect the threat that had been made in some quarters of writs being issued.

No July Meeting.

The next meeting of the Northern Branch of the C.E.A. will be held in August. This decision has been made in consequence of the holidays. Should it be thought essential, however, a meeting will be held in July, but the calling of this has been left by the members to the discretion of the chairman and the secretary.

New Members.

Mr. W. B. Thompson, as a representative of one of his father's halls, attended his first meeting of the Northern Branch of the C.E.A. last week and was accorded a hearty welcome. He is a son of Mr. Thomas Thompson, who takes a prominent part in the work of the Association. Mr. Robert Snaith, of the Grand Kinema Theatre, West Auckland, has also been elected a member of the Association.

General Council's Thanks.

When the General Council of the C.E.A. accepted the invitation of the Northern Branch to hold the May meeting in Newcastle, the branch decided that there was not to be a lavish entertainment of the delegates so that poorer districts would be able to have a visit from the central body. That was carried out, and a luncheon only was provided. The general secretary, Mr. Gavazzi King, has written a letter to Mr. Alfred Smith, the branch secretary, expressing his personal appreciation of the excellent arrangements that were made for the Council meeting in Newcastle.

Honour for Manager.

Mr. W. M. Patterson, the popular manager of the Scala Theatre, Heaton, Newcastle, has been made a life governor of the Royal Victoria Infirmary, Newcastle, in recognition of the services he rendered in connection with the raising of the money for the endowment of the Kinema Cot in the institution.

THE TWO SIDNEY COHENS.

A Reply from the Other One.

WE have received the following letter from Mr. Sydney Cohan relative to the statement made by the President of the American Motion Pictures Association (Mr. Sidney Cohen), regarding a confusion of the names and personalities of these gentlemen. Mr. Sydney L. Cohan writes:

Dear Sir,—My attention has been called to an article appearing in your issue of June 16, 1923, in which you quote from a letter alleged to have been received from Mr. Sidney Cohen, president of the Motion Picture Theatres' Association. That portion of the letter in which he protests that he is continually being mistaken for another 'Sidney Cohen,' and claims the other man negotiated with Al. Woods for Pauline Frederick, and represented himself as being president of the above Association, directly affects me. I am the man who negotiated with Mr. Woods and with Miss Frederick personally, both of whom have known me for a great many years, and have secured contracts bearing the signatures of both Mr. Woods and Miss Frederick, and never for an instant was the subject of the Motion Picture Theatres' Association or any representation that I was connected with same brought up. My position in the picture industry is probably as firmly established as that of the aforesaid president, and I do not have to resort to such measures in order to carry on my legitimate occupation. I am sufficiently well known amongst the leading producers and distributors on both sides of the water to stand on my own feet.

Mr. Sidney Cohen states he has received a number of bills for jewellery, clothing, etc., intimating that they were intended for me. If Mr. Cohen will produce any tradesman from whom I secured credit other than on my own representation, I think I have a very good case for damages against an individual so claiming.

I trust you will give my communication the same consideration as that accorded the gentleman whose name so much resembles my own, as I am in this country at the present time securing innumerable short-reel subjects for educational purposes for the United States, and the publication of the article here complained of might place me in an undesirable position with people with whom I am dealing.

Thanking you in advance,

I am, yours very truly,

SIDNEY L. COHAN.

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Kinema Activities in Liverpool Area

Victory Advertising—Trade Changes—Mayor to Attend Opening of Regent—Various Programs.

From our Liverpool Correspondent.

THAT effective novelty advertising pays has been proved to demonstration on several occasions recently by Austin Durrans, the popular manager of the Victory Picture House, Walton. In connection with the racing film, "Stable Companions," which is to be screened at this kinema for a season commencing Monday, July 2, Mr. Durrans has arranged for the local thoroughfares to be paraded by a horse led by a man dressed as a trainer, who will distribute to passers-by cards announcing the engagement, and also containing the words: "Some people take a chance. Others go to the Victory." Various outstanding features of the programs submitted at the Victory have also materially contributed to the success of this establishment. Specialities are made of "*No* Serials," a double feature picture attraction at each performance, and the best of music by an efficient orchestra under the direction of Martinique, a much-travelled and brilliant violinist. The Victory is, too, always well to the fore in obtaining first runs of the best pictures in the zone in which it is situated.

Managerial Changes.

I understand that Mr. Jessop, who was formerly manager of the Mount Pleasant Picture House, has now taken over the management of the Grosvenor Kinema, Stanley Road, Liverpool. It is also understood that Councillor John M. Griffiths (one of the directors) is undertaking the duties of management at the Trocadero (Liverpool) in place of Mr. Lawrence W. Towers; and that Mr. C. M. Hankinson, who has been associated with the entertainment life of the Wallasey Borough for many years past, is severing his connection with the Trocadero, New Brighton, of which he has for a considerable period been licensee and manager.

Mayor to Open New P.H.

The Mayor has promised to attend the opening on July 12 of the new Regent Picturedrome in Higher Tranmere, Birkenhead. A film depicting outstanding scenes from the opening is being taken by arrangement with Gaumont's, and will form a feature of the opening performances at the Regent. The prices of admission at this up-to-date and handsome hall, which will afford seating accommodation for about one thousand persons, have been fixed at the popular figures of sixpence, ninepence, and a shilling. The film bookings for the Regent will be in the capable hands of M. Mott-Cowan, who is charged with similar duties in connection with several other halls in the territory.

"The Three Ages."

Situated immediately opposite each other, the Futurist and the Palace de Luxe have jointly secured the first run rights, so far as this area is concerned, of "The Three Ages," the first film in which Miss Margaret Leahy took part. This is to open on Monday next (the 2nd prox.), and it is hoped that Miss Leahy will herself appear one evening.

The Walturdaw Program.

Frank P. Maynes, of Walturdaw's Liverpool office, is being kept busily engaged at present attending to the requirements of clients in reference to various attractive wares in which the firm are now specialising. Exhibitors are showing a decided partiality for "Only a Shop Girl," a film which was recently introduced to the trade locally. "The Gems of Literature" are finding a ready market in all parts of the extensive Liverpool territory, and, incidentally, the release date is close at hand of the eagerly-anticipated "Jackdaw" comedies, a series of capital two-reelers.

Phillips Specialities.

Starting from a date in November next, six "Tweedy Comedies" will be released at the rate of one a fortnight in the Liverpool area by Willie Troughton on behalf of the Phillips Film Co. Willie will also shortly be inviting bookings on a film entitled "Saved by Wireless," which will be released for public exhibition at a convenient date.

A Kinema Pest.

Sentence of three months' imprisonment was passed by the Wallasey (Cheshire) magistrates last Tuesday on a young man named Charles Douglas Varty (27) for having assaulted a fifteen years' old girl who was sitting next to him in a local kinema on the previous day.

KINEMAS CLOSING IN PLYMOUTH

A GOOD MANY changes are taking place in the kinema business at Plymouth just now. A few weeks ago the kinema at Mutley successively known as the Cinedrome, Argyle and Roseville was closed, and has since been converted into a garage. Last Saturday the Theatre Elite, one of the oldest kinemas in the town, was closed. Sympathy for the manager, C. H. Rundle, the popular secretary of the Devon and Cornwall Branch of the C.E.A., is general, and it is hoped he will soon be in harness again. An advertisement has appeared offering for sale a kinema in one of the most popular centres of Plymouth district—probably one of the Devonport houses. Then it is reported with a considerable amount of confidence that one of the biggest super-kinemas in the area is in the market. The Empire Electric, owned for many years by King and Parry, proprietors of the Grand and Repertory Theatres, has been purchased by A. C. Ellis, who owns kinemas at Tiverton, Bovey Tracey, Chudleigh and Paignton. The Theatre de Luxe has been leased from Mrs. Lowe by Harry Knowles, who formerly managed this house before he went in the same capacity to the old St. James's Hall.

GAUMONT'S NEW WEST-END REPRESENTATIVE.

MR. J. LANGDON, who for the last three years has represented the Fox Film Company in the West End of London, has just joined the Gaumont organisation and will in future represent that company in the West End. Mr. Langdon's six years' experience in the trade, combined with a genial personality and smart business-like methods, have made him exceedingly popular with exhibitors. The Gaumont Company, Ltd., anticipate that he will be successful in the booking of the big pictures that will be handled from Denman Street within the next few months.

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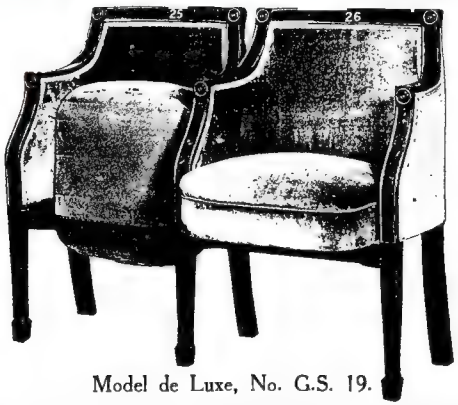

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THE EARLY DEVELOPMENTS OF THE MOTION PICTURE.

Natural Colour Picture Device to Fit Standard Machines.

No. 5.

By C. FRANCIS JENKINS.

MOTION pictures in natural colour have been attained by several persons, one of the first to have wide public exploitation was that employed by Smith and Urban (Chas. Urban, one of our members). The film had colour stencil frames alternating longitudinally of the film and which were projected respectively through red-yellow and green-blue tinters so that the film running through the machine at twice standard speed produced a composite screen picture in natural colour and motion.

Gaumont in 1913 had a colour scheme in which three rows of frames were arranged side by side on a wide film, each row being projected through its appropriate tint and, superimposed, produced a screen picture in natural colour. With a synchronising attachment sound was also added, giving "talking motion pictures in natural colour." As each of these schemes required special apparatus, difficulty was experienced in exploiting them and they fell by the wayside.

Process for Standard Machines.

The process which will succeed is that which fits standard machines without change. Such, for example, as that patented by Arturo Hernandez and skilfully developed by one of our members, Mr. Kelley. This was demonstrated at our Philadelphia meeting and described in the transactions of November, 1918, and April, 1919. It consists, as you will remember, of a doubled-coated film, the red-yellow frames being on one side and the blue-green frames on the other side of the film, each side tinted in its proper colour throughout the length of the film. Such a natural colour film can be run in the standard projector without change, and can, and often is, put into a split reel with monochrome film.

Suppression of Flicker.

The suppression of flicker (and resultant headache) was the next problem to attract attention, and the first mention I find is in 1900. The description says that "the shutter rotates once in the interval between the movements of the film." But as more commonly practiced flicker is subdued by adding one or more blades rather than by rotating the shutter oftener.

In France the Pathé Brothers have a notable establishment in which the requisites for the entire motion process are produced, *i.e.*, raw stock, cameras, laboratory equipment, studio and projectors. In England Chas. Urban for several years maintained a similar plant, and his accumulation of educational and scientific subjects are probably unequalled anywhere.

We have no similar establishment in America, the Yankee being more prone to specialise. And my sketch would be incomplete should I fail to mention the impetus initially given to quality picture production by Messrs. Bell and Howell, makers of fine cameras and printers. Another who has made himself paramount in his speciality, picture printing, is Mr. Rothacker. Both Bell and Rothacker are members of our Society. And just here let me note that quality production has been possible by the uniformly high standard of raw stock furnished by George Eastmann, represented in our Society by Mr. Blair.

Projection Not Yet Perfect.

Projection has not been developed to the same high degree, perhaps because the accomplishment is far more difficult. The analytical end of the motion picture process has always been the least troublesome, principally because of the ample time latitude of film movement in the camera and printer. The projector still lacks the 100 per cent. quality for 100 per cent. of time of a completely developed machine, in addition to an efficiency of but 50 per cent. in light utilisation.

And yet I think it one of the most remarkable mechanisms extant. Consider its intermittent sprocket for example; it handles a hundred feet of fragile and delicate film per minute, with a start-and-stop motion, at a speed of 150 feet per second at the maximum point, stopping it with so nearly microscopical exactness that, magnified, say, four hundred diameters, and repeated sixteen times a second, the unsteadiness is almost nil.

Expansion of the Industry.

But we should not forget that while our art as an industry is the fifth largest in the world, and money has been spent with reckless disregard of values, it was the courageous spirit who established the first five cent. movie house who made such expenditures and such returns possible. This was the real beginning of the expansion which made an industry of a scientific plaything, and a film exchange system which has endured to this day. For just as the central exchange made the telephone widely useful, so the movie theatre made the motion picture a profit-paying entertainer.

So, as Sargent happily puts it, for fifteen years now we have had a device for dramatic representation which has given us every form of entertainment known to man since the beginning of time. We present the story-teller in a pantomime far more effective than mere words alone; we show every form of spectacular reproduction in a splendour never dreamed of by a Cæsar; we present every human emotion known to exist in a realism and costume true to nature; we multiply the magic lantern a thousand-fold in every reel; we bring every distant country, every strange people, every quaint custom, every new and wonderful invention, every scientific discovery; all this we bring to the stay-at-homes and an humble coin pays the fiddler. The child of to-day has seen more of the world than did the traveller of yesterday.

And Its Wonderful Growth.

Many great enterprises have begun with the doing of some very simple thing. So in motion pictures when the opening in the shutter was enlarged scientific grouping stopped and the development of an industry began, an industry grown already to great magnitude. But I firmly believe that because of its universal usefulness, the ability to convey information between all peoples of the earth (for you should remember that it is without language or literary limitation), the motion picture is destined ultimately to be the greatest single industry known to mankind. I think, therefore, fellow engineers, we may justly be proud of our vocation.

(Conclusion).

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(*Conclusion*).

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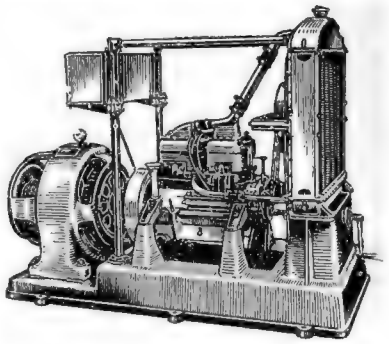

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New Empire, Whitley Bay, 1,250 chairs, 1,000 yards of lino. and carpets, tableaux curtains, all brass work, and café furniture.

New Pavilion, Morecambe, 350 chairs.

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A GLIMPSE INTO THE GAUMONT LABORATORY

Wonderful Automatic Machines.

IT was with the wish that one of the earliest experimenters in photography—Scheele, for instance—were by my side that I stood last week in the new Gaumont laboratory at Shepherd's Bush, watching the operation of what is perhaps the most efficient large scale film developing and printing plant in the world. But it is not given to pioneers to see the perfection of the process to which they have contributed the first principles, and soon the pioneers were forgotten in the absorbing details and remarkable efficiency of the elaborate plant.

What made the visit to this laboratory so interesting was that the explanation of every detail was given by the inventor, Mr. H. V. Lawley (of the Lawley Apparatus Company), whose brain had worked out the thousand and one—or million and one—details upon which the ultimate success of the system worked.

Arriving at the studio in the early afternoon, we climbed the iron stairway which has figured in many a film, and, entering the building, were plunged into the blackness, as it seemed, of a room in which little was at first distinguishable beyond dim red lamps. Gradually, as our eyes became accustomed to the darkness, the figures of the laboratory workers stood out, each at his task of tending the automatic machines by which light hidden from the visitor printed on positive film the reversed image from the negative. But we had to begin in another bay of the room, where, as Mr. Lawley explained, was the human factor upon whose judgment the result finally rested. His work accomplished, the rest of the work lay with the unerring machine.

Grading the Negative.

Before this worker was an examining bench with its glass surface, through which came the light from an orange lamp below. Upon this surface were placed negative film cuttings in their order of density—patterns with which to compare the negative passing through his hands. Each length recording a scene was compared with these patterns, and according to its density was marked in sprocket holes with metal staples—inserted by a machine similar, but not exactly similar, to that used in hundreds of textile and other warehouses.

Automatic Printing.

Here ended the human, with his chance of fallibility. We crossed the room to where, side by side, stood six printing machines, each capable of printing 3,000 feet of film an hour. Beside each stood an attendant, whose duty was merely that of guiding the strip. The thousand feet of negative was placed in position, and the band passed on from machine to machine, so that one negative was printing six copies at a time.

Here was seen the reason for the stapling. The negative passed through a gate where were studs connecting with an electric control, and as each staple passed over a stud it regulated the amount of light necessary for printing to a certain tone. A tell-tale light shining through a glass of about half-an-inch diameter told the observer when a fresh length of film requiring greater or less strength of light had been reached, for there was noticeable immediately the contact between staple and stud was made a perceptible change in the light value. Formerly this difference in printing has been guided by snips made in the edge of the film, but this method does not in every case ensure exact synchronisation, and sometimes throws out of order later markings. (The negative, when finished with, is passed through a small machine, which removes the staples.)

Treatment of the Positive.

Notwithstanding the fascination of this process, the machines that followed were even more so, except for the difficulty of the lay mind to grasp all the details and relate them accurately. In another room, also dimly lighted, stood other machines, each covering a space of about eight feet by four, devoted to the development of positive film. The superiority of the new method over the old frame bath was seen at a glance. The reel of undeveloped positive film which we had just seen being printed was placed in position and led through its proper leads for developing, rinsing, fixing, washing, dyeing, and drying.

How to describe these processes lucidly is a difficult task. Imagine a row of twenty vulcanite tubes, each of about three inches diameter, rising to a height of about five feet from the floor, and filled with liquid. (Imagine, too, our surprise to learn that each tube was 26 feet long and went down through other floors to the basement.) Into these tubes the positive film was descending for twenty-six feet, and then running under a pulley and up again. Then another descent and ascent until the operation of developing was complete in the third of these tubes. This process went on over the twenty tubes. In others rinsing, then fixing in hypo, then washing, and then dyeing took place. After this the film went through a little slit in the wall to daylight, as we afterwards found. Between the rinsing tubes and the hypo tubes, and between the washing tubes and the dyeing tubes, the film passed through a saw cut in a tube, where a strong suction removed superfluous moisture.

Then out into the dazzling daylight where the film emerged from its slit in the wall and passed over and under other pulleys, and down into the dark recesses of more twenty-six feet of vulcanite tubes, where heat from electric radiators dried the film, until at length, clean and glistening, it was wound on to the reel for use.

Now what is effected by this means? First the negative is cleaned, then judged according to the skill of the operator; thereafter can come no chance of falling short of perfection, for all else is automatic save the judgment as to the exact depth which the film shall descend in the last of the developing tubes. This process means evenness of tone and stain, cleanliness and exactness of treatment everywhere. This means tip-top results.

J.B.

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"JANE SHORE"
"SIXTY YEARS A QUEEN"
"BATTLE OF WATERLOO"
"GAME OF LIFE"
ETC., ETC.

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THE CONSTRUCTION OF NEW KINEMAS

Suggestions for New Buildings.

COMPREHENSIVE SURVEY OF THE POSITION IN AMERICA.

By THOMAS W. LAMB, in the "Motion Picture News."

No. 2.

HAVING disposed of the financial aspect in the last article; I shall proceed to a consideration of the materials to be used in the construction. For the highest grade of construction, use steel encased in concrete or reinforced concrete. This type of construction is called "absolutely fireproof." In certain localities it is permissible to build theatres that have wood flooring and wood roofing. It is always advisable, however, to instal a steel skeleton construction, even in a building of this type. The most careful consideration must be given to the method of designing, fabricating, and erecting the steel. The question arises: "What can the motion picture theatre owner know about engineering?" The answer is that he should insist on reasonable safeguards in the construction of the theatre. Providing the architect is paid a full fee, the owner is entitled to a complete and accurate design of the steel. Under no circumstances, if a competent architect has been retained, should the contractor be allowed to redesign the steel unless the architect is paid an additional fee for rechecking this redesign of the steel.

The Constructional Engineer.

After the contract for steel is let, either on the basis of the architect's original design or the checked redesign, the services of a consulting structural engineer should be retained. This cost will be about one and a half per cent. of the amount of the steel contract. The engineer will check not only the steel design, but will investigate and check all the shop drawings showing the various steel connections. He should be a man of experience either in theatre or bridge construction, or buildings of a like nature. Experience of this nature is necessary, as the structural steel of a balcony in a theatre is very complicated, sometimes requiring double cantilever trusses, the calculations for the design of which are so involved that only a man experienced in this particular type of construction is able to properly check the calculations. After the consulting engineer has approved the design and details, these should be filed in the local Building Department. When approved by that department the steel construction may be started.

Testing the Steel.

At this point in the development of the theatre project the services of another type of engineer should be retained. The function of this engineer is to do the shop and field checking. This work usually costs 50c. per ton for each service, making a total of $1.00 per ton for the work performed. A competent man is placed in the shop where the steel is being fabricated. He makes a test of every connection and measures each piece of steel, assuring the accurate performance of the work in the manner indicated by the drawings. The field checking is similar. A man is placed by your checking engineer to supervise all the erection of the steel, to see that every rivet is tight and that no changes are made without an authorisation from the consulting engineer and the architect. This procedure assures that everything shall be carried through in a workmanlike manner.

This question is discussed at some length because of the accidents during the past year. It is absolutely imperative that the builder of a theatre have this triple check on the steel construction. In fact, no kind of engineering should be left to one man. There are too many human lives dependent on the results. It is therefore necessary to have the three types of engineers employed to check and recheck the work from the inception to the completion. This removes all doubt concerning the safety of the building after it is finished.

Admission and Seating.

The construction plans of the house having been decided upon, the next step is the consideration of administration. Decide upon the position of the ticket booth. There have been long controversies between various theatre owners over this matter. If the house is an "independent" it is best to place your ticket booth as nearly on the street as possible. If the name is sufficient advertising in itself, the booth may be placed inside the lobby. In all cases, however, the booth should be well towards the front of the lobby or in the vestibule, as it is necessary to sell the patrons their seats as soon as possible after they enter the theatre. The lobby should be arranged to provide comfortable standing room for the crowds on holidays, and also to permit sufficient room for the audience inside the theatre to exit comfortably.

It is usually an advantage to have one ticket taker for both balcony and orchestra, and the theatre should be so planned that only one person is needed for this purpose. The arrangements for the seating of the theatre should be given careful consideration. The rows of seats should be sufficiently far apart to enable people to pass those seated when going in or out. This distance should be 2 ft. 8 in. at least, although where the property is very expensive and the theatre well attended it may be possible to reduce the spacings of balcony seats and some of the orchestra seats to 2 ft. 6 in. However, in the great majority of cases 2 ft. 8 in. or even more is really an advantage. It is also better to have a wall aisle in the house rather than a wall bank of seats. People walking up and down in intermediate aisles obstruct the view of the patrons seated.

PRIZE FOR LABORATORY INVENTION.

TO stimulate inventive enterprise among laboratory workers, Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., of Chicago, and the Rothacker-Aller Laboratories, of Hollywood, has offered an annual prize which each year will go to the person who scores the best idea for improving laboratory practice. The competition is open to workers in both the coast and middle-western plants.

Whether the idea takes ultimate form in a mechanical contrivance or an improvement in manual method or system makes no difference. Mr. Rothacker's desire is to encourage invention in any direction that will eventually be reflected in print quality or laboratory service.

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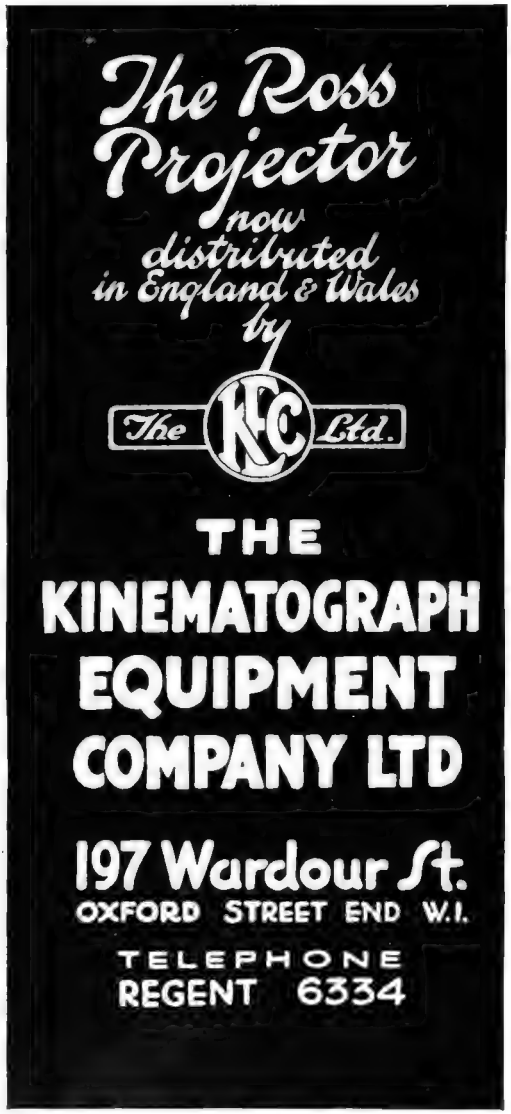

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SYNCHRONISING SOUND WITH LIGHT

A Talking Film Based upon New Principles.

By DR. DIERFIELD.

WITH the aim in view of perfecting the talking kinematographic film, experiments have been tried for a period of over fifteen years. It was thought by many experimenters that the greatest hope of success lay in the plan to arrange close to the projecting apparatus a gramophone or phonograph supplying the words and singing-voice. Because, however, the picture-carrier was then ribbon-shaped and the bearer of sound a disc or cylinder, the problem of the synchronism met with very great difficulties. Mien, gesture, and position of the mouth could not harmonise with the tone. Likewise, the procedure of imprinting or impressing the lines of speaking mechanically by means of needles on the film band could not satisfy; the reproducing of tones corresponded in the best case to the above-mentioned efficiency of the phonograph.

All these proceedings and all the devices used hitherto for recording and reproducing of tones, like the telephone, phonograph, etc., rest on the movement of mechanical swinging or oscillating parts (metal, wood, etc.), subjected to the law of inertia. As all the material parts have a particular vibration, they vibrate exceedingly strongly in a quite certain rhythm, but they react only reluctantly on shakings in another rhythm. Now the realm of the tones works at a range of vibrations from 16 up to 10,000 a second. Any proceeding solving perfectly the problem of the talking kinematographic film must master absolutely this large sphere, and treat a tone of 34 vibrations a second in the same exact manner as, for instance, a tone of 5,400 vibrations. Furthermore, it must be capable of reacting quickly enough to all the fine alterations and delicate oscillations of the tone. Consequently, the apparatus used for this purpose must not have a part showing peculiar resonance at any number of vibrations between 16 and 10,000, otherwise unbearable acoustic distortions will make themselves perceptible as soon as the sound-waves in question take place in the speech, song, or music.

Turning Sound Into Light.

For these reasons the German engineers, Hans Vogt and Josef Massolle, and the German physicist, Dr. Jo Engl, in Berlin, have endeavoured for four years to confine the human voice and pieces of music to the film strip, and to reproduce it without all the mechanical means subjected to the law of inertia. They have now cleared up effectively the problem of the talking film. In their invention the sound waves are transformed first of all into electricity—a way well-known to the German physicist, Ernst Ruhmer, already in the year 1907; then the electricity is transformed into light, and the waves of light are recorded by photography.

JOSEF MASSOLLE. HANS VOGT. JO ENGL.

An Artificial Ear.

For transforming sound-waves into electric currents capable of conforming throughout and exactly in their intensity to all oscillations of the sound waves, the three inventors have constructed an artificial ear, the "kathophon." The sound-waves are collected by an ordinary tin sheet funnel and conducted through the neck of this funnel just in front of a jet. A small glowing rod, arranged behind this jet and heated by electric current, influences the surrounding air with the aid of the electricity passing through, so that this air is ionized and

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SYNCHRONISING SOUND WITH LIGHT—*continued.*

thus conducts better the electricity. For transforming the electricity into waves of light, an electrical tension, led to the jet and to the small glowing rod that is arranged closely behind it, produces glimmering electric discharges between the jet and the rod. Anyone speaking into the funnel influences the conductibility (ionization) of the air around the small rod, and therewith the glimmering electric discharges which are accurately in agreement with the rhythm of the sound waves, whilst the electric current, passing through the second circuit, is weakened and strengthened alternately. The amperages employed for this purpose absolutely correspond to the sound-waves; but as they are extraordinarily weak (about a millionth part of an ampere) they are fortified by a thousand-fold amount to the requisite intensity by means of the well-known proportional strengthening tube, constructed in a particular manner for this purpose. Then the electric vibrations are strengthened to such a degree that the current can feed a small electric lamp, glittering more brightly or more darkly in exact accordance with the rhythm of the sound-waves.

Gauging Intensity.

This new ultra frequency lamp, capable of reacting uniformly on each vibration from 16 up to 10,000 in the second, was constructed in agreement with the tubes of Geisler. The violet radiation of this lamp changes its intensity in dependence on the sound-waves. Even a whisper, removed five up to ten metres from the recording organ, makes it tremble. The oscillations of light of this lamp are photographed through a slit on a narrow strip arranged beside the ordinary film band. This strip remains white during the silence; but when, for instance, the speaker articulates the vowel "a," the strip shows quite characteristic lines, marks, or black spots.

At present the kinematographic photographs are taken intermittently, but the human voice is recorded in uniform manner. Owing to this fact a particular guide of the film band is necessary. In reality the tone-mark on the film band does not lie immediately beside the photographs in question; on the contrary, it is distant from it by about 20 inches. Consequently, for the reproduction it is necessary to keep up exactly the same distance. Then the photographical development of this film band, bearing the kinematographic photographs and the tone-marks, takes place in agreement with a particular new method.

An Artificial Eye.

For transforming the photographed sound-waves into real sound, *i.e.*, for reproduction or performance of the talking and moving pictures, the inventors have designed a particular sound-reproducing arrangement that may be fitted on each projecting apparatus. Through a slit a bundle of intensive rays of light meets the film band and then goes through the waves or tone-marks; these lines or dark spots transmit more or less strongly the rays of light, meeting then a photo-electric organ or kind of artificial eye. This photo-cell is capable of producing without delay and inertia alterations of an electric current going through this hollow glass-body. The latter is inside partly covered with a chemical layer having the properties of splitting up electrons as soon as light hits upon this layer. The conductibility of the photo-cell is increased by this splitting up; the current changes according to the rhythm and to the photographed sound-waves fixed on the film band.

An Artificial Mouth.

Because these alternating currents are of a hardly imaginable weakness—about a millionth part of the current of an electric pocket lamp—they are conducted through a strengthening pipe, and then flow into the last particular apparatus, the electrical mouth or statophon. This large diaphragm, of about 12 inches diameter, is moved electrostatically but not magnetically. In such a manner the rays of light representing the tone-marks on the film band, *i.e.*, the photographed sound waves are transformed again into sound. Up to the present it was not possible to reproduce great strength of sound perceptible in large rooms without diminishing the distinctness. This electric mouth or statophon is the first really serviceable loudly and exactly speaking telephone, and makes the tones thoroughly and purely heard in the remotest corners of large halls. It reproduces the human voice brightly and clearly, without any acoustic distortions, exactly according to all the movements of lip, and it also reproduces the music of the different instruments and the calls of animals.

The leading German experts have declared that the three inventors have cleared up really and with real success the very difficult problem of the speaking kinematographic film. To recapitulate: The sound-waves produced by the scene referred to are transformed into electricity, the electricity into light, the light in tone-marks, lines, or black spots of the negative and positive film band, these black spots into light again, this light anew into electricity, and finally the seventh transformation takes place, the electricity being transformed into the mechanical power of a diaphragm, reproducing the sounds.

For reproducing speaking films in a kinematographic theatre one only must change to a certain degree the projecting apparatus and arrange a strengthening device and some statophons, connected with the space allotted to the audience by electric conducting wires below the wall of projection. Such a device may produce the usual silent films or the new talking kinematographic films. The acoustic apparatus employed for the talking kinematographic film is of quite special importance for the further development of translating speech and music. Finally, these new inventions give very effective means for recording in word and picture the epoch-making events of the contemporary history for future generations.

THE KING OF PROJECTORS

FOR some months past the Ross Company has been seeking a satisfactory medium for the distribution of their famous projector. Announcement is now made that Ross, Ltd., have appointed the Kinematograph Equipment Company their exclusive distributors for England and Wales.

This amalgamation should mark a milestone in the history of the British film industry, for the Ross factory is perfectly equipped, and the machine is regarded by experts as the Rolls-Royce of kinematograph projectors. There is no more live distributing organisation than Mr. Sidney Bernstein's, and this energetic managing director is highly enthusiastic concerning the future of the Ross projector, and will be glad to arrange demonstrations for any exhibitors who are interested in the machine.

The fact that this type of projector has already been installed at the Marble Arch Pavilion, Stoll Picture Theatre, the Coliseum, the Victor Sheridan kinemas, and many other important houses, should in itself be a sufficient recommendation to any exhibitor who is anxious to make the acquaintance of the Ross projector.

The machine has also been installed at the Empire Theatre during the run of "Enemies of Women," and will be found at the new Tivoli in the Strand and at Mr. Davis's new kinema at Shepherd's Bush when they are opened.

It is also interesting to note that after numerous tests of many machines, the Royal Geographical Society selected a Ross projector for exhibiting their scientific films and that of the Mount Everest Expedition.

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AN AMERICAN INVENTION.

On Light and Sound on the Film.

Dr. Lee de Forest, Radio Pioneer and Inventor of the Phonofilm, by which kinema pictures are accompanied by spoken words.

In America experiments have been carried on along similar lines by no less well-known a scientist than Dr. Lee de Forest, whose Audion amplifier for wireless telephony has made the reception of broadcast concerts such an easy matter.

Dr. de Forest set to work four years ago to develop the idea, imposing upon himself certain limitations to which his film must conform, and success has been reached within those limitations. A special gas-filled appliance called the Photion lamp is inserted in the camera, and the printing of the tone-marks upon the film-band is influenced by the actor's speech or the vocalist's song. These tones are magnified 100,000 times to bring them up to the right strength to influence the Photion lamp, and the Audion amplifier is the means used to accomplish this. The making of the photographic record of sound follows the method described in the article on the German invention, and the sound is turned into light in much the same manner.

At the time of projection it is again converted into sound, but the difference between the two systems is that in Dr. de Forest's system the sounds, although produced in the projection room, are conveyed to the screen by telephone, so that the sound comes from the screen itself. This again is effected by the Audion amplifier with which the projector is connected by a telephone wire.

STEREOSCOPIC EFFECTS ON THE SCREEN.

The Daponte Pulsograph.

THE question of finding means for reproducing in slides and moving pictures projections on a screen of the third dimension has been a long-sought-after problem. Most of the researches have concentrated upon applying to the stereoscopic projection the old principle of the ordinary stereoscope, the result being that in practically all solutions the spectator has to look through some sort of binoculars or other devices in order to perceive stereoscopy on the screen.

From a commercial point of view, therefore, the fact that each spectator had to use some sort of binoculars was an insuperable drawback as to its practical application.

To be successful a correct practical principle and device able to carry with it commercial potentialities had to conform to the following conditions:

(1) Stereoscopic effect or the third dimension to be fully perceivable on the screen *to the free eyes of the spectators.*

(2) The stereoscopic effect should be perceivable to all and any eyes, whether short or long sight.

(3) Any complicated prepared projection screen had to be obviated.

(4) The means of applying the principle had to be such as not to interfere or upset the particular principle of the apparatus to which it should have to be applied, whether same be a moving picture projection or a scientific instrument.

After experiments carried through during the last eight years, what is believed to be the right principle and method of carrying out the above conditions are incorporated in the relatively simple piece of apparatus, the Pulsograph, an invention of M. Demestre Daponte, which was on view at the Royal Society's ladies' conversazione last week.

The principle governing the work of the Pulsograph is that of throwing simultaneously on the screen two stereoscopic pictures. Everybody knows, however, that two stereoscopic pictures are unequal, and cannot, therefore, be super-imposed, and one would see in the ordinary way the registration of double subjects and no stereoscopy.

This effect is obviated in the Pulsograph by modulating the pulsation of the light waves, and the result is stated to be at once obvious, and perfect stereoscopic registration on the screen is obtained.

The potentialities of the invention as applied to the moving pictures, survey instruments, and scientific research promise to be enormous.

TWO THOUSAND GUINEAS PRIZE FILM.

THE announcement comes this week from Orient Films, Ltd. that this enterprising firm has hit upon an idea which, it is surprising to realise, has not been thought of before in relation to a film. Two thousand guineas are to be awarded to kinema patrons throughout the country in a simple competition which necessitates the viewing of the film. As the total prize money is divided into one hundred and twenty-six prizes, the competition should have a very wide appeal. This bright idea for attracting patrons to the kinemas comes at an opportune time, when exhibitors are complaining of poor attendances. The film is to be available for exhibition early in August in London, and provincial release will follow almost immediately. It is the business of showmen to attract the public, and it seems that here is an unusual opportunity of doing so.

A FILM OF THE VOLCANO.

THE eruption of Mount Etna has aroused public interest in the effects produced by the action of volcanic mountains. A wonderful study of volcanic action is depicted in "Crater Lake," a scenic film which Kilner's Exclusive Films recently exhibited to the trade. This film vividly portrays the molten lava causing devastating fires, eating up the forests and withering the countryside, and when it has cooled down forming itself into grotesque masses of stone which suggest the fantastic idols of a savage race. Beautiful scenes are also depicted of the lake which fills the crater of the extinct volcano. Exhibitors who are anxious to supply their patrons with entertainment that keeps abreast of the news of the day should get into touch with Kilner's Exclusive Films, Ltd., without delay.

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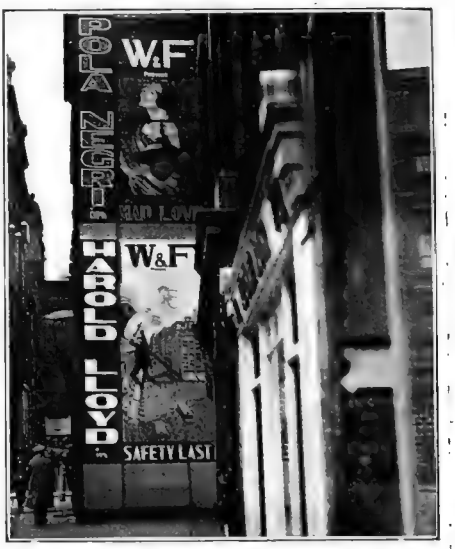
FAMOUS-LASKY STAFF OUTING.

LAST Saturday (June 23) Paramount House was closed for the annual outing of the Famous-Lasky staff. Folkestone was chosen for this year's visit, and a very enjoyable day was spent there, thanks to the Clerk of the Weather (who was really kinder than he has been on any other day this year, so far) and the organisers of the outing. The arrangements were admirably planned by Mr. E. Ayres, secretary of Famous-Lasky Film Service, and they were carried out without a hitch. The party travelled by the 9-10 train from Charing Cross, arriving at Folkestone about 11-30. Luncheon and tea were served at the Royal Pavilion Hotel, and all were free to enjoy themselves in their own way "between meals," so to speak. It was a most successful day, and the merrymakers got back to Charing Cross about 10-30 p.m., tired, perhaps, but thoroughly happy, and in entire agreement that Saturday's outing was the most enjoyable of any.

WARDOUR'S "FIGHTING BLOOD" SERIES.

THE "FIGHTING BLOOD" SERIES, shortly to be screened by Wardour Films, Ltd., consist of twelve separate and distinct stories using the same characters throughout in order to maintain interest. Although there is a smashing ring battle shown in each of these pictures, "Fighting Blood" is not a story of pugilism. Gale Galen, a lovable young hero who rises from a clerkship to become a middle-weight champion of the world, is not the ordinary pugilist, but is a typical twenty-year-old youth with a live sense of humour, ready to bubble into action at the slightest provocation. The story is crammed full of wholesome comedy and pleasant love story. George O'Hara, playing the leading rôle, brings a distinct personality to the screen, and will rapidly become one of the greatest favourites of picture-goers. Clara Horton plays the rôle of Judy Willcox. In addition, many world-famous men will positively appear in the different episodes of the "Fighting Blood" Series, including James J. Jeffries, heavy-weight champion of the world; Gene Sarazon, world's champion golf player; Jock Hutchinson, Australian golf champion; Leach Cross and Joe Rivers, leading light-weights of a few years ago. A number of these two-reel subjects are being trade shown at the London Pavilion on Friday, July 6, at 3 p.m.

A BOLD POSTER POSITION.



W. & F. have made good use of the return wall outside their new premises in Old Compton Street, for posters of their big attractions. These posters can be seen down the whole length of Old Compton Street, a distance of quite two hundred yards, and are ideal for the posting of bold subjects.

FIRST NATIONAL BUYS MORE POPULAR NOVELS.

Supplementing its already splendid array of story material, First National has purchased four more works that have proven their popularity with the reading public. All four are exceptionally well adapted to screen presentation. They are "The Sea Hawk," by Rafael Sabatini; "Rope," by Holworthy Hall; "The Moving Finger," by Elizabeth Irons Folsom; and "Pearls Before Cecily," by Charles Brockett.

Group of merrymakers from Famous-Lasky's taken at Folkestone on the occasion of their annual outing on Saturday last.

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MANCHESTER TRADE SPORTS ASSOCIATION.

Extraordinary General Meeting.

THE great interest which is nowadays being manifested in the Manchester and District Kinema Trades Sports Association was reflected in the really excellent attendance at the Extraordinary General Meeting held at Goldwyn's offices on Tuesday afternoon. Three ladies were among those present, and in this respect it *was* extraordinary.

The Chairman, Edgar Sullivan, explained at the outset that the meeting had been called with the idea of getting the views of the various members of the Association regarding the working of its various sections, and they would be pleased to adopt new and useful ideas.

The Secretary reported that at the present time the Association boasted 254 members, which included the patron president and 30 vice-presidents. These brought a revenue of £47 18s., of which £38 12s. was contributed by the vice-presidents. He further stated that a profit of £54 1s. 7d. was made on the last carnival at Pendleton, but there was a loss of £5 1s. 4d. on the annual dinner. The two bowling handicaps which had been held up to the present this season had also incurred a loss of 4s. 11d.

He revealed the fact, too, that £104 12s. 2d. had been invested in the tennis section, as against £13 10s. for the cricket section and a smaller sum for the football section.

The net bank balance without liabilities is £116 10s. 10d.

The various sections came up for discussion during the proceedings, and in regard to football it was decided not to enter the Wednesday League as had been previously proposed, but to restrict games to friendly encounters with trade teams as far as possible. The Sports Association XI. will always welcome the opportunity to meet a team organised by an exhibitor in any part of the territory and in this way help to advertise his hall. It was considered that the football team had not been adequately supported in the past.

The cricket team, it was reported, has eight games arranged for this season, and fixture cards are to be issued.

Mr. Caplan asked if the "Ideal" team which was played in London two seasons ago had been invited to a return game.

Mr. Buxton (Cricket Secretary) replied that they had, but no reply was forthcoming as yet. Mr. Caplan was asked to use his influence in this matter, and promised to do so.

Arrangements are to go forward for another picnic to be held early in September, following the success of last Sunday's outing, and the venue may again be Norbreck, although several other places were also suggested.

ANOTHER "CALL OF THE ROAD."

Granger's New Picture of Regency Days.

PERHAPS the most successful British picture ever shown was "The Call of the Road," which received a great welcome throughout the entire country. Exhibitors have, on many occasions, approached Granger's and said, "When are you going to give us another 'Call of the Road?'" Both exhibitors and the public will be pleased to hear that the Granger-Davidson combination have just commenced work on a new romance of Regency days. This film will be made on a much larger scale than "The Call of the Road," but it will have the same delightful atmosphere, and that happy-go-lucky touch that unfailingly appeals to Britishers.

A wonderful cast of British stars has been assembled. Victor McLaglen, who played the hero in "The Call of the Road," plays a dual rôle, and appears as a gallant, romantic character whose love is the open road, and as a gay, high-born roué whose amours are common gossip. Marjorie Hume plays opposite McLaglen. Others in the cast are that debonair screen villain, James Lindsay, quaint and humorous Fred Wright, and delightful Mary Rorke, and the production is in the hands of Arthur Rooke, the artist-producer, whose originality and versatility has been demonstrated in the successful Granger-Davidson films, "A Bachelor's Baby," "Weavers of Fortune," and "The Scandal." The title of this new picture will be "M'Lord o' the White Road.'

THE ETNA ERUPTION.

The eruption of Etna, which is causing such widespread destruction in Sicily, makes Artistic Films' "Cabiria," which they are now reissuing, quite a topical picture. The scenes in that film of the eruption of the volcano and the fleeing of the populace from the stream of lava are most realistic, and exhibitors will not be slow to realise the value of such a picture at this moment. Artistic Films are again busy with production, and on Monday last Manning Haynes began the production of some new W. W. Jacobs two-reelers, which promise to be worthy successors of the more lengthy W. W. Jacobs comedies.

Messrs. Butcher's Film Service, Ltd., announce that they have now removed to new offices in Glasgow, and that the address of their Scottish Branch is now Castle Chambers, 65, Ronfield Street, Glasgow.

INAUGURAL DINNER OF NEW TRADE ORGANISATION.

A Group of Principals and Staff of R. C. Pictures Corporation, together with guests, at the Inaugural Dinner at the Piccadilly Hotel.

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PUBLICITY AGENT FOR LONDON AREA.—A. O. GARDENER (late manager of Brock's, Crystal Palace Fireworks), Lewis Road, Sutton, Surrey.

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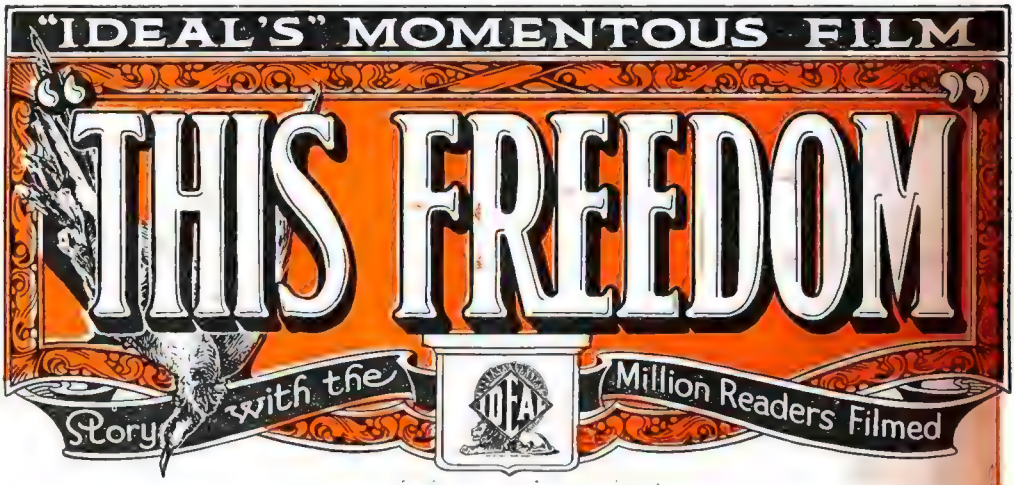

Starring
Fay Compton.

Denison Clift
Art Production.

Adapted from A. S. M. Hutchinson's
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to the

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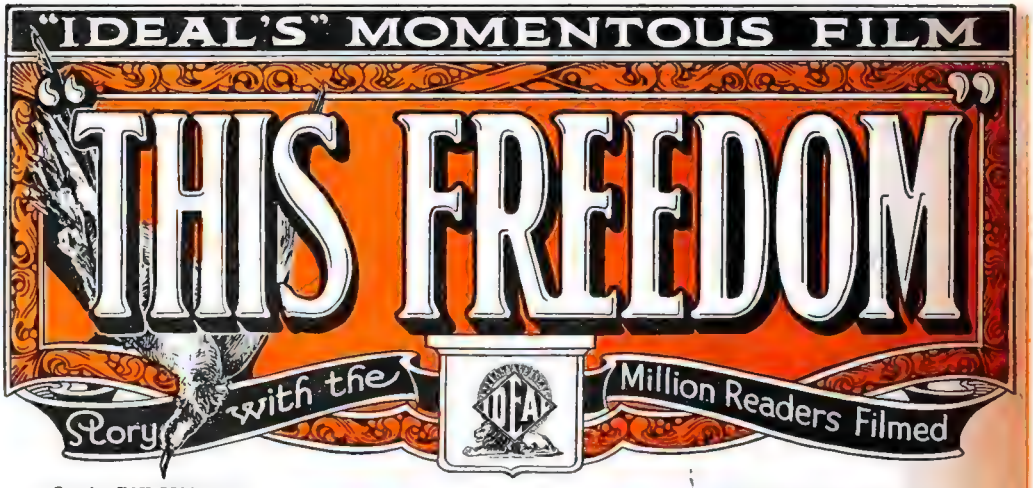
"IDEAL'S" MOMENTOUS FILM



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Adapted from A. S. M. Hutchinson's Famous Novel.

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THE FILM RENTER &
MOVING PICTURE
NEWS

STOLLS

WILL PRESENT On JUNE 1,

Matheson Lang

IN

"The Wandering Jew"

A TERRIFIC ATTRACTION
FOR REAL SHOWMEN.

See Inside Pages for Particulars of Another Great Scoop.

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! EXHIBITORS !

THE AMERICAN RIGHTS

In the "Ideal" Film Version of A. S. M. Hutchinson's Novel

THIS FREEDOM

(Denison Clift Art Production)

HAVE BEEN SOLD

TO THE FOX FILM CORPORATION OF AMERICA FOR £20,000 CASH— THE HIGHEST PRICE EVER PAID BY AMERICANS FOR A NON-AMERICAN FILM.

NOTE.—The Press and the delighted crowds at the New Oxford Theatre, have been enthusiastic over "This Freedom."

MESSRS. FOX HAVE THUS SHOWN, IN PRACTICAL FASHION, WHAT A GREAT FIRM OF AMERICAN SHOWMEN THINK ABOUT IT.

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THE FILM RENTER & MOVING PICTURE NEWS

STOLLS

NEXT BIG TRADE SHOW:

"The Wandering Jew"

Adapted from the Stage Play by E. TEMPLE THURSTON.

Featuring **Matheson Lang**

LONDON PAVILION

FRIDAY, June 1st, at 3 p.m.

Production : : : : MAURICE ELVEY.

A Tremendous Picture for Real Showmen.

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"THIS FREEDOM"

Starring FAY COMPTON. DENISON CLIFT Art Production

Adapted from A. S. M. Hutchinson's Famous Novel

WERE EVER VIEWERS ? *SO* UNANIMOUS ?

(*See Below.*)

IMPARTIAL FILM REPORT — "A certain winner everywhere. For production and artistic merit the film ranks with the best from America."

C.E.A. REPORT: — "It is undoubtedly a woman's picture, and as such, will have a wide and strong appeal. The fine acting of Miss Fay Compton is also an outstanding feature. Superbly photographed."

W. G. FAULKNER'S FILM REVIEWS: — "Its reception at the New Oxford Theatre was enthusiastic, and deservedly so, for it raises the standard of film production to a high plane, in story, production and acting qualities."

A. BOWLER REED: — "It would be impossible to speak too highly of Denison Clift's adaptation and direction of "This Freedom" for Ideal . . . . Never has a novel been so perfectly screened . . . . Women love it. A second viewing confirms this."

WALTER SCOTT: — "A top-hole booking for the average hall with a story that holds . . . . One of those pictures which patrons recommend their friends to see . . . . . A safe booking."

Americans' Opinion: The Fox Film Corporation have paid £20,000 cash for the American Rights alone in "This Freedom." They run numerous theatres.

Ideal Films Ltd., 76/78 Wardour Street, W.1.

Printed by Whiteley & Wright (late Blackfriars Press, Ltd.), and Published by the Proprietors, "Pictures and Pleasure," Ltd., 53a, Shaftesbury Avenue, London, W.1., and 31 Blackfriars Street, Manchester.

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JUNE 2, 1923.

THE FILM RENTER & MOVING PICTURE NEWS

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BEWARE OF IMITATIONS! THERE IS ONLY ONE

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ANOTHER SEASTROM MASTERPIECE

HONOUR

Starring

MEGGIE ALBANESI

(By Permission of Reandean Co.)

A FINE COMPANION FILM TO THE MATHESON LANG PICTURE. "JEALOUSY"

Ideal Films, Ltd., 76/8 Wardour St., W.1

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THE FILM RENTER &
MOVING PICTURE
NEWS

NOW READY

HEARTSTRINGS

The B. & C. New Production (in Five Reels)

Based on Mrs. Gaskell's famous story,
"THE MANCHESTER MARRIAGE."

Produced by EDWIN GREENWOOD
from Scenario by ELIOT STANNARD.

Photography by A. W. KINGSTON.

A Notable Cast of Stars:

GERTRUDE McCOY SYDNEY FAIRBROTHER
EDITH BISHOP KATE GURNEY
LITTLE CATHLEEN FRENCH
RUSSELL THORNDIKE and VICTOR McLAGLEN

TRADE SHOW for disposal of U.K. and Foreign Rights to be announced shortly.

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A Message From "Ideal"

TO THE TRADE.

GENTLEMEN,

As you very well know, times have changed in the cinema world. Your patrons are no longer drawn by the old subjects—often not by the old names. New ideas, new men, better themes, will alone bring in the public. That's certain now.

With these facts in view "Ideal" recently presented three new pictures.

The first of them,

"THIS FREEDOM,"

broke away from the well-worn plot, and handled a vital story of deep consequence to every woman in the land. At least one million people have read the great A. S. M. Hutchinson novel, on which it was based.

Giving less attention to scenery than to story, played by Fay Compton and a brilliant cast, and produced by one of the new men in the industry (Mr. Denison Clift), the film drew crowded audiences to the New Oxford Theatre, London, for weeks on end, and has been snapped up in America by the great firm of Fox at a record price.

CROWDS AT THE NEW OXFORD

The second picture, **MATHESON LANG, IN "JEALOUSY,"** was another example of a great film made out of a story that matters. Again, the "Ideal" showed a picture produced by one of the newer men, Victor Seastrom, who had shown himself alive to the new demands of the public, and in whom, as all the critics agree, lies one of the strongest hopes for the continued success of "the pictures." Once again, the New Oxford was thronged with eager crowds by day and by night.

And following upon these two subjects the "Ideal" showed a second Seastrom production,

"HONOUR,"

which once more offered a telling story, treated in the manner that the improved public taste demands.

In these three pictures, "Ideal" have shown that they, at least, are intensely conscious of the necessities of this year, 1923, and of the call for progress which can no more be ignored in your—and our—business than in any other.

It is for exhibitors to grasp the significance of these offerings in their own best interests. The reception which they have given to all three pictures, both in London and in the Provinces, shows that they are awake to the truth, and has a golden promise for the whole of the British cinema industry.

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76/78, Wardour St. W.1

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The 3 "IDEALS"

THAT HAVE SET THE COUNTRY TALKING

THIS FREEDOM

THE BIG NEW OXFORD THEATRE SUCCESS
STARRING FAY COMPTON
DENISON CLIFT ART PRODUCTION
Adapted from A. S. M. HUTCHINSON'S
MILLION-READERS NOVEL
"A CERTAIN WINNER EVERYWHERE" *Impartial Film Report*

HONOUR

Starring
MEGGIE ALBANESI

Victor Seastrom Production.

"'HONOUR' IS ONE MORE FEATHER IN THE CAP OF VICTOR SEASTROM"
Daily Telegraph

MATHESON LANG IN JEALOUSY

THE FILM THAT DREW CAPACITY AUDIENCES TO THE NEW OXFORD THEATRE.

Victor Seastrom Production

"A SURE SUCCESS FOR ANY HALL"
Film Renter

THE 3 BEST-REVIEWED FILMS OF THE YEAR

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POLA NEGRI in "MAD LOVE"

A DARING DRAMA OF A FASCINATING FLIRT.

Controlled by

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Famous Man's Life
Wrecked through Love.

Exhibitors, look out for the coming big popular draw,

LOVES OF THE MIGHTY

(The Tale of Danton's Downfall)

MASSED CROWDS. LAVISH SPECTACLE. POIGNANT DRAMA.

TRADE SHOW

at the NEW GALLERY KINEMA, on Wednesday July 4, at 11-30 a.m.

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THE FILM RENTER & MOVING PICTURE NEWS

BETTY BLYTHE and
HERBERT LANGLEY

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By Oscar Asche and Frederic Norton.

As played at His Majesty's Theatre for five years.

A GRAHAM WILCOX PRODUCTION.

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A Celebrated Drama in Real Life

TO THE TRADE

LOVES OF THE MIGHTY

—the thrilling tale of the revolutionary leader, Danton's—ruin through women—has been filmed on a scale of rare magnificence, and will be

TRADE SHOWN, Wednesday July 4, at the New Gallery Kinema, Regent Street, at 11-30 p.m. prompt.

IDEAL invite Exhibitors who are on the look-out for special attractions to make a point of seeing this picture. It is one of those films which audiences like best of all—a wonderful drama that is also true!

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